DOCUMENT RESUME

ED 414 761 FL 024 960

AUTHOR Frankel, Carole N.

TITLE Signed Video-Classes for Foreign Language Study.
INSTITUTION Gallaudet Univ., Washington, DC.
SPONS AGENCY Fund for the Improvement of Postsecondary Education (ED), Washington, DC.
PUB DATE 1994-00-00
NOTE 98p.
CONTRACT P116820370
PUB TYPE Reports - Evaluative (142)
EDRS PRICE MF01/PC04 Plus Postage.
DESCRIPTORS *American Sign Language; *College Second Language Programs; *Communication Problems; Deafness; French; Grammar; Higher Education; *Instructional Materials; Introductory Courses; Language Laboratories; Material Development; Program Descriptions; Program Effectiveness; Program Evaluation; *Second Languages; Spanish; *Videotape Recordings
IDENTIFIERS *Gallaudet University DC

ABSTRACT

To address the special second language learning needs of deaf college students, a project was undertaken at Gallaudet University (District of Columbia), the world's only four-year liberal arts university for the deaf, to create 36 videotaped lessons in grammar, signed in American Sign Language, for first-year French and Spanish instruction. The tapes are intended for use in either classroom or language laboratory. The tapes are not geared to any specific textbook, and the vocabulary is simple and repetitive. The report describes the unique instructional needs of the students, production of the videos, distribution of the tapes to other schools and programs for the deaf, and feedback received about the materials. Appended materials include forms for both teachers and students to use in implementing/using and evaluating the videotapes, a brochure, and a separately published catalog of the tapes available. (MSE)

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Gallaudet University
Department of Foreign Languages and Literatures
800 Florida Avenue, N.E.
Washington, D.C. 20002

Signed Video-Classes for Foreign Language Study

Grant Number: P116820370

Project Dates: January 1, 1993
December 31, 1994
24 months

Project Director:

Carole N Frankel
Department of Foreign Languages
Hall Memorial Building S236G
800 Florida Avenue, N.E.
Washington, D.C. 20002
Telephone: (202) 651-5563

FIPSE Program Officers: Helene Scher
Eulalia Cobb

Grant award: Year 1 $ 75,249
Year 2 $ 75,629
Total: $150,878

FL 024960

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Signed Video-Classes for Foreign Language Study

Gallaudet University, the world's only four-year liberal arts university for the deaf, requires its students to take a four-semester sequence in a foreign language. Deaf students face many pedagogical problems because of limited English language skills, foremost of which is the lack of appropriate and accessible textbooks and laboratory materials, particularly in the study of a foreign language. This project produced videotaped grammar explanations for French and Spanish classes in ASL, the native language of deaf people. Thirty-five video-classes, each approximately 17 minutes long, cover the grammar fundamentals taught in any first-year college foreign language class.

Carole N Frankel
Department of Foreign Languages and Literatures
Gallaudet University - HMB S236G
800 Florida Avenue , N.E.
Washington, D.C. 20002

Tel: (202) 651-5563, voice/tdd
e-mail: cnfrankel@gallua.gallaudet.edu

Products: 35 ASL-signed French and Spanish grammar video-explanations of grammar fundamentals + introductory tape: "Why bother and how to teach foreign languages to the Deaf"

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Signed Video-Classes for Foreign Language Study

Carole N Frankel, Project Director
Tel: (202)651-5563
e-mail: cnfrankel@gallua.gallaudet.edu

Gallaudet University
Department of Foreign Languages
800 Florida Avenue, N.E.
Washington, D.C. 20002

At Gallaudet University, the world's only liberal arts college for the deaf, students are required to take a two-year four-semester sequence of foreign language study. Textbooks used are the same textbooks used in beginning and intermediate foreign language courses in other colleges. Our project was to make videotapes which explain French and Spanish grammar in ASL, the native language of deaf people. This very seemingly simple project is a response to a very complex situation which involves understanding some of the pedagogical problems in deaf education, including the

- dilution of requirements for deaf students at most high school institutions; (Most deaf students have not had the opportunity to study a foreign language in high school as most foreign language courses are taught orally and the deaf student is often waived from the requirement. 70% of deaf children are enrolled in local schools; 30% attend schools for the deaf.)
- lack of appropriate and accessible materials; (It is obvious that foreign language textbooks are written for hearing students. What this implies is that most of the homework exercises are orally oriented and are inappropriate for deaf students.)
- limited English language comprehension of many students; (Most textbook material is inaccessible to the majority of deaf students as the deaf student is operating in a foreign language already: American Sign Language (ASL) is the most common first language of deaf children in the United States. English is therefore a second language for many deaf students. It is important to note that the average reading level of an entering freshman at Gallaudet is sixth grade.)
- polemic of using ASL in the classroom (Most foreign language teachers are hearing and their use of ASL, which has its own grammar, syntax and idioms and varies considerably from standard American English, is most often imprecise and awkward. (See Appendix).
- difficulty in student understanding of teacher signing (Many students with poor English skills have difficulty comprehending this inexact English.)
- questioning of why bother teaching foreign languages to the deaf, and
- how do we go about teaching a foreign language to deaf students?

Eighty-five percent of students at Gallaudet study French or Spanish. We therefore proposed to make grammar videotapes, called video-classes, signed in ASL, to explain the grammar taught in most first-year college-level French and Spanish classes. These grammar video-classes can be used in the classroom or in a language lab.

Because the video-classes are not geared to any one particular textbook and the foreign language vocabulary used in the graphics is kept simple and repetitive, the tapes can be used by any teacher or school and will not become outdated. Gallaudet's foreign language students can get additional explanations and help in a language they understand by "borrowing" the videtapes through Gallaudet's video library. The video-classes were made available to all French and Spanish teachers at Gallaudet. Although we proposed making thirty videotapes, we ended up making thirty-six, including an unplanned for introductory videotape called "Why bother and how to teach foreign languages to the Deaf?" Brochures announcing the completion of the videotapes and availability, cost, etc. were sent to the more than 800 schools, programs, centers, colleges and institutions serving deaf students at the high school and college level in the United States and Canada. See Appendix .

Project Activities? We first wrote 4 scripts: 2 for Spanish, 2 for French. The scripts were translated into ASL by two validators, both of whom are at least second-generation deaf. The videotaped scripts were then back-translated into English by a third individual to assure that the ASL was correct and clear. Then four students were selected who had studied the foreign languages, also at least second generation deaf, who practiced signing the tapes and were filmed signing the tapes in a very complex system in the television studio: One of the validators signed the script from a TelePrompTer, the student imitated what was being signed. We tried to have the student sign from the TelePrompTer, but the signing was very awkward. The videotapes were then captioned. The evaluation specialist set up an evaluation system that operated in 4 classes: 2 Spanish, 2 French, in which the tapes were pilot-tested. We learned a lot and changed a lot. Although we would have preferred to use student peer signers on the video-classes, we discovered that professionals who have had television experience are called professional for a good reason and we abandonned the students. Although the quality of the tapes was unsatisfactory to us, the students and teachers who watched them gave good feed-back and we made changes accordingly. We were able to get additional funding from the Dean so that we could get the writing of the scripts out of the way and use monies instead to pay the ASL validators to translate the scripts into ASL, make practice videotapes, review the tapes with others to make changes and be the actual actors in most of the video-classes. For the last six tapes, we hired a professional deaf actor to perform the video-classes and although this person does not know a foreign language and is not involved in language teaching as did the other two ASL validators, her on-screen performance was superior. We used one of the validators to run the TelePrompTer during videotaping and set up cameras so that all deaf personnel involved were in visual contact with everyone else. We additionally hired sign-language interpreters to sit in the TV studio to double validate the signing to make sure that it was correct, clear and as ASL as possible. Because of multiple equipment problems and TV study scheduling conflicts, the graphics and editing had to be done at a different time and the Project

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Director assisted the graphics generator operator in putting the graphics on the computer and in doing the timing of adding the graphics to the completed and edited video. She also had to assist in the editing of the tapes.

We realized that educators of the deaf were sceptical about teaching foreign languages to the deaf so we decided to write an additional 50-minute video that explains why deaf students should study a foreign language and how we go about teaching a foreign language to the deaf. Through a previous grant from the National Endowment for the Humanities, the Project Director had given a series of workshops on how to teach foreign languages to the deaf, so the information simply needed to be rearranged for video format. This videotape will be included in the package of videotapes bought by schools and programs and will also be marketed separately. We decided that the best people to market the tapes were the TV, Film and Photography Department at Gallaudet and we were able to get the tapes advertized in their annual catalog before the tapes were even finished. (See Appendix for copies of the catalog and brochure) They are able to sell them at a very reasonable rate ($165 for a series of 18 tapes or $12 per tape). A second brochure about the videotapes will be sent out in April 1995 to the 800 schools and programs for the deaf. The brochure will additionally be sent to the libraries of those schools and programs. Included with the tapes is a feedback form so that we can continue to learn what works best. Other departments at Gallaudet have expressed an interest in developing video-classes as support materials. Copies of the video-classes are held at the Media Desk of the library for student use and there are copies kept in the Department for faculty use. An e-mail message telling about the availability of the tapes was sent to all students in French and Spanish classes 101,102 and 201 as not all teachers use the tapes.

Feedback on the tapes has been excellent, particularly from students. Unfortunately, several foreign language teachers at Gallaudet do not use or recommend the video-classes to their students. It seems that the worse a teacher signs (and the worse the teacher teaches), the less often the video-classes are used. Teachers whose sign ability is good and who do not feel threatened by ASL have made good use of the videotapes. The Project Director and the Department of TV, Film and Photography will continue to aggressively market the tapes outside of the campus and are willing to work with other departments on campus to promote the producing of a variety of video-classes in ASL. Project staff is certain that we have put together a very innovative and comprehensive educational tool. Now that the project is completed, we will write articles and announcements for various publications, both on campus and off, explaining the project and its import. In addition, an announcement will be made through DeafNet, the electronic mail bulletin board subscribed to by most deaf institutions and educational programs.

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Signed Video-Classes for Foreign Language Study

PROJECT OVERVIEW: At Gallaudet University, the world's only liberal arts college for the deaf, students are required to take a two-year four-semester sequence of foreign language study. Textbooks used are the same textbooks used in beginning and intermediate foreign language courses in other colleges. Our project was to make videotapes which explain French and Spanish grammar in ASL, the native language of deaf people. This very seemingly simple project is a response to a very complex situation which involves understanding some of the pedagogical problems in deaf education, including the

- dilution of requirements for deaf students at most high school institutions;
- lack of appropriate and accessible materials;
- limited English language comprehension of many students;
- polemic of using ASL in the classroom;
- difficulty in student understanding of teacher signing;
- questioning of why bother teaching foreign languages to the deaf; and
- how do we go about teaching a foreign language to deaf students?

Eighty-five percent of students at Gallaudet study French or Spanish. We therefore proposed to make grammar videotapes, called video-classes, signed in ASL, to explain the grammar taught in most first-year college-level French and Spanish classes. Because the video-classes are not geared to any one textbook and because the

foreign language vocabulary used in the captions/graphics are kept simple and repetitive, the tapes can be used by any teacher or school and will not become outdated. These grammar video-classes can be used in the classroom or in a language lab. Foreign language students can get additional explanations and help in a language they understand by "borrowing" the videtapes through Gallaudet's video library. The video-classes were made available to all French and Spanish teachers at Gallaudet. Although we proposed making thirty videotapes, we ended up making thirty-six, including an unplanned for introductory videotape called "Why bother and how to teach foreign languages to the Deaf?" Brochures announcing the completion of the videotapes and availability, cost, etc. were sent to the more than 800 schools, programs, centers, colleges and institutions serving deaf students at the high school and college level in the United States and Canada.

PURPOSE: It is necessary to give a description of the problems listed above so that the significance of the project is better understood. Most hearing-impaired students have not had the opportunity to study a foreign language in high school as most foreign language courses are taught orally and the deaf student is often waived from the requirement. Seventy percent of hearing-impaired children are enrolled in public schools; thirty percent attend schools for the deaf. It is obvious that foreign language textbooks are written for hearing students. What this implies is that most of the homework exercises are orally oriented (repeated speaking/pronounciation) and are inappropriate for deaf students.

In addition, most textbook material is inaccessible to the majority of deaf students as they are operating in a foreign language already: American Sign Language (ASL) is the most common first language of deaf children in the United States. English is therefore a second language for many deaf students. Although it is expected that they know English well, the average reading level of an entering freshman at Gallaudet is sixth grade! Most foreign language teachers at Gallaudet are hearing. They usually do not use ASL; rather they use what is commonly called Pidgen Signed English, which is the signing of English words in English word order, but omitting connecting words, helping verbs, classifiers and endings. Students with poor English skills have difficulty comprehending this inexact English. (See Appendix to see the differences between Pidgin Signed English, what the deaf student sees and ASL.) Because approximately seventy percent of Gallaudet's students are prelingually deaf, this problem is enormous. ASL, in addition to having its own structure, syntax and idiomatic use, is a visual-gestural language. While spoken language is linear (one word at a time), ASL is three dimensional and a seemingly more natural way of organizing information visually. It is almost impossible for a hearing person to become fluent in ASL. The conflict is often between teachers who don't know ASL and students who want instruction in ASL only. The purpose of this project was to address the problems described herein so as to eliminate some of the barriers to learning a foreign language.

BACKGROUND AND ORIGINS: In addition to the problems described

above, the attitude of deaf students towards hearing teachers has become more and more negative since the Deaf President Now campaign at Gallaudet when an elected hearing president was forced to resign and a deaf president was elected in her place. Since that time eight years ago, students have argued for instruction to be in ASL and not in Pidgin Signed English. Arguments used include the inexactitude of signed English, the difficulty in understanding this inexact language and the idea that subject matter is what needs to be clear. Students with poor English skills believe that English should be left to the English Department. The underlying argument is not really a linguistics one. As stated above, the conflict is between hearing teachers whose use of ASL is limited and prelingually deaf students whose English language skills are poor and who cannot understand the pidgen English used by their teachers. The production of video-classes in ASL was certainly a response to that demand. The University was fully supportive of this project as eighty percent of the 2,000 undergraduates take French or Spanish to fulfill the foreign language requirement. The Dean of the College of Arts and Sciences financially supported what he could to indicate his support and even added summer support so as to free up money for additional ASL-interpreter personnel in the actual filming. The Department of TV, Film and Photography gave many more hours to the project than were planned for because there were several technical breakdowns and "glitches." We probably got the least amout of support from colleagues in the Department of Foreign Languages and Literatures who felt threatened by the need

for and the eventual existence of these video-classes.

PROJECT DESCRIPTION: Summarized briefly are the activities of the first year of funding, already reported on in the first-year report. We first wrote 4 scripts: 2 for Spanish, 2 for French. The scripts were translated into ASL by two validators, both of whom are at least second-generation deaf. The videotaped scripts were then back-translated into English by a third individual to assure that the ASL was correct and clear. Then four students were selected who had studied the foreign languages, also at least second generation deaf, who practiced signing the tapes and were filmed signing the tapes in a very complex system in the television studio: One of the validators signed the script from a TelePrompTer, the student imitated what was being signed. We tried to have the student sign from the TelePrompTer, but the signing was very awkward. The videotapes were then captioned and edited. The evaluation specialist set up an evaluation system that operated in 4 classes: 2 Spanish, 2 French, in which the tapes were pilot-tested. We learned a lot and changed a lot. Although we would have preferred to use student peer signers on the video-classes, we discovered that professionals who have had television experience are called professional for a good reason and we abandonned the students. Although the quality of the tapes was unsatisfactory to us, the students who watched them gave good feed-back and we made changes accordingly. We were able to get additional funding from the Dean so that we could get most of the writing of the scripts out of the way during the summers and use monies to pay the ASL

validators to translate the scripts into ASL, make practice videotapes, review the tapes with others to make changes and be the actual actors in most of the video-classes. Each script was rewritten at least ten times. Both the Project Director and the Assistant Project Director would write a script, give it to the other for feedback, rewrite it, give it to the other again with changes made, rewrite it, etc. Each time a script was edited, three scripts had to be rewritten: the regular script, the TelePrompTer script and the graphics and captioning script. (Because a TelePrompTer has a limit of 20 characters per line and scrolling must be controlled so that it advances at a normal speaking speed, the TelePrompTer script often looks very different from a normal script. For example, there are no graphics examples on the TelePrompTer scripts. There must be some kind of code however to indicate to the person signing that what they are talking about is in a graphic either at the bottom of the screen (G1,2 or 3: 1, 2 or 3 lines of examples), to the left of the signer (R), to the right of the signer (L) or on both sides of the signer (R and L). The cameraman also needs directing during filming so as to zoom out or to pan right or left so as to leave space for the graphics.) The regular script was then given to the two ASL validators who translated it into ASL and videotaped it in a practice mode. The Project Director then reviewed the videotaped script and edited the script based on what worked, what didn't work and ASL problems. The three principals then got together to discuss the ASL problems. What appears fine in normal ASL discourse does

not always work on the flat screen. There were some very unpleasant discussions between the hearing Project Director and the deaf signer and many compromises had to be made which did not always please those involved. For the last six tapes, we hired a professional deaf actor to perform the video-classes and although this person does not know a foreign language and is not involved in language teaching as did the other two ASL validators, her on-screen performance was superior. We used one of the validators to run the TelePrompTer during videotaping and set up cameras so that all deaf personnel involved were in visual contact with everyone else. We additionally hired sign-language interpreters to sit in the TV studio to double validate the signing to make sure that it was correct, clear and as ASL as possible. Because of multiple equipment problems amd TV studio scheduling conflicts, the graphics and editing had to be done at a different time and the Project Director assisted the graphics generator operator in putting the graphics on the computer and in doing the timing of adding the graphics to the completed and edited video. She also assisted in the editing of the tapes. The amount of time the completed project required was probably double the estimated time.

The length of each videotape varies from 17 to 28 minutes. Comparisons between English grammar and the foreign language grammar are often made so as to reinforce the understanding of both languages. We tried for an even balance between repetition and boredom, sometimes difficult to assess. There are frequent "fade to black" pauses before which the signer asks if the viewer

understands or is still not sure in order to give him or her the opportunity to rewind the tape and watch that section again before continuing. When appropriate, mini-quizzes are built in to the video lessons at various points so that the viewer can see if he or she understands. Students, and deaf students in particular, tend to think they understand when they really don't, so it is a good idea pedagogically to explain, give examples, re-explain, give more examples, then quiz the students on that one particular grammar point before continuing. The following are the topics of the video-classes produced:

SPANISH:

Subject Pronouns and Verbs
Nouns
Telling Time
Adjectives
Possessive Adjectives
Comparison/Superlative
Direct Object Pronouns
Indirect Object Pronouns
Ser vs Estar
Por vs Para
Gustar
Reflexive Verbs
Imperfect vs Preterite
Relative Pronouns
Possessive Pronouns
Demonstrative Pronouns
Affirmative/Negative Idioms
Subjunctive

FRENCH:

Subject Pronouns and Verbs
Nouns
Telling Time
Writing Questions
Adjectives
Possessive Adjectives
Comparison/Superlative
Passé Composé
Articles: Def/Indef/Partitive
Direct Object Pronouns
Indirect Object Pronouns
Reflexive Verbs
Imperfect vs Passé Composé
Future/Conditional Verbs
Relative Pronouns
Possessive Pronouns
Subjunctive

We realized that educators of the deaf were sceptical about teaching foreign languages to the deaf so we decided to write an additional 50-minute video that explains why deaf students should study a foreign language and how we go about teaching a foreign language to the deaf. Through a grant from the National Endowment for the Humanities in 1983, the Project Director gave sixteen one-

day workshops throughout the United States and Canada on these two topics. The information was therefore already available and simply had to be reformatted for a fifty-minute videotape. This videotape, which will be fully captioned, will be included in the package of videotapes bought by schools and programs and will also be marketed separately. The script for this tape has been written but it has not yet been produced. The Department of TV, Film and Photography will cover production and reproduction expenses and the Dean of the College of Liberal Arts will cover people time on the project. A copy of this tape "Why bother and how to teach foreign languages to the Deaf" will be submitted to you upon completion. (April 29th has been reserved as the taping day. It will then be edited, captioned and reproduced for distribution by the end of May 1995.)

PROJECT RESULTS: We decided that the best people to market the 36 tapes were the TV, Film and Photography Department at Gallaudet and we were able to get the tapes advertized in their annual catalog before the tapes were even finished. (See Appendix for copies of the catalog and brochure) They are able to sell them at a very reasonable rate ($165 for a series of 18/17 tapes or $12 per tape). A second brochure about the videotapes will be sent in April 1995 to the 800 schools and programs for the deaf. The brochure will additionally be sent to the libraries of those schools and programs. Costs will be covered by the office of the Dean of the College of Arts and Sciences. Included with the tapes is a feedback form so that we can continue to learn what works best. (See Appendix) Other departments at Gallaudet have

expressed an interest in developing video-classes as support materials. Copies of the video-classes are held at the Media Desk of the library for student use and there are copies kept in the Department for faculty use. An e-mail message telling about the availability of the tapes was sent to all students in French and Spanish classes 101,102 and 201 as not all teachers use the tapes.

Feedback on the tapes has been excellent, particularly from students. Unfortunately, several foreign language teachers at Gallaudet do not use or recommend the video-classes to their students. It seems that the worse a teacher signs (and the worse the teacher teaches), the less often the video-classes are used. Teachers whose sign ability is good and who do not feel threatened by ASL have made good use of the videotapes. The evaluation of the pilot-tested materials proved what we expected: The video-classes are clear explanations of the grammar and give the student the certainty that he or she does understand the material explained. The evaluation results showed that student preference is for an explanation in ASL rather than in signed English (Table 3 of the Evaluation Report). In addition, the participating teachers in the pilot-testing were not always cooperative: one's contract was not renewed, one is deaf and did not encourage his students to use the tapes, another lives in his own world, has little knowledge of ASL and has shown no interest in using the tapes. There was little encouragement by the teachers that their students participate in the pilot study. As happens often, the response of teachers and educators outside the university has been more responsive and

enthusiastic.

CONCLUSIONS: The Project Director and the Department of TV, Film and Photography will continue to aggressively market the tapes outside of the campus and are willing to work with other departments on campus to promote the producing of a variety of video-classes in ASL. The English Department, and in particular, a special recently-created program to address literacy problems, has expressed interest and is seriously considering applying for a grant to do English grammar video-classes. When a member of the Physics Department learned what would be involved in making ASL video-classes, his enthusiasm waned. The project staff know that we have put together a very innovative and comprehensive educational tool. It is hard to believe that with all the emphasis on the need for ASL expertise by educators of the deaf, that no one has thought of establishing a library of teaching tapes on any and all subject matter signed in ASL. We will write an article this semester for Gallaudet's weekly faculty and staff newsletter and quarterly alumni magazine so that others will be more aware of our project. We will continue to try to encourage other departments to think about ASL video-class applications to their own field. In addition, announcements for deaf publications and journals as well as on the DeafNet electronic mail bulletin are in the works.

APPENDICES:

- Differences between English, Pidgin Signed English and ASL
- Evaluation Report
- Feedback Questionnaire
- Brochure Announcing the Video-Classes
- The Video Catalog, Department of Television, Film and Photography, Gallaudet University

The following is a series of three paragraph s to try to show the differences between English, Pidgin Signed English and ASL. Although neither Pidgin Signed English nor ASL is a written language, we have "written" the word order of both. Underlining indicates words which are fingerspelled.

POSSESSIVE ADJECTIVES

ENGLISH:

You already know that adjectives describe nouns. You have already learned that an adjective must agree with the noun it is talking about in both gender and number. Gender means either masculine or feminine. Number means either singular or plural. The word "possessive" means to own. Therefore a possessive adjective shows you to whom something belongs, for example, her brother, my parents, our house, their books, your friend. Like all other adjectives in Spanish/French, the possessive adjective must agree with the noun it describes in gender and number. The possessive adjective agrees with the noun and NOT with the person that the noun belongs to! In the example of "her brother", the possessive adjective "her" must be masculine singular because the noun "brother" is masculine singular.

PIDGIN SIGNED ENGLISH: (as signed by a hearing person and seen by a deaf person)

You finish know that adjective describe noun. You finish learn that adj necessary agree with noun relate also-also gender and number. Gender mean male female. Number mean one or many. Word "possessive" mean own. Therefore own adj show you who thing belong, for example, her brother, my parents, our house, their books, your friend. Also also all other adj Spanish or French, own adj necessary agree with noun describe gender number. Own adj agree with noun NOT with person that noun belong! Example her brother, own adj her necessary male alone because noun brother male alone.

ASL: (as signed by a native user of ASL)

You know (nodding head with a confirming facial expression) adjective (pointing with the left index finger to the right hand which is fingerspelling the word "adjective") explain (pointing with the right index finger to the left hand which is fingerspelling the word "noun") noun. Finish you (nodding head affirmatively) learn learn learn (pointing first with the left index and then with the right index finger to represent adjective/noun) adj and noun must connect same gender and number. Gender what mean? mean male female. Number what mean? one or many-many. Word possessive mean what? mine or have mine. So (with two open hands in a shrug) mine adj show who thing belong, like-like, her brother, my parents, our house, their books, your friend. Same same all other adj Spanish or French, mine adj must agree same-same with noun (pointing with the right index finger) same same agree with noun belong! like like her brother, mine adj word her must male one. why? follow noun brother self male one.

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Evaluation Report on Foreign Language Video-Classes

Carol Bloomquist Traxler, Ph.D.
December 1, 1994

This evaluation report on Sign Language Video-Classes for Foreign Language Study (FIPSE Grant Number P116B20370, Carole N Frankel, Principal Investigator) includes both a report on the implementation of the pilot study and an evaluation plan for the national dissemination of the video-classes.

Sign Language Video-Classes for Foreign Language Study refers to lessons on videotape which focus on grammatical points that have traditionally been especially troublesome for deaf foreign language learners. In these video-classes, a lesson on the topic is presented in American Sign Language (ASL). This project has resulted in the creation of video-lessons in French and Spanish, both of which were evaluated in the pilot project.

By the end of the project, seventeen French and eighteen Spanish video-classes were produced. For the pilot project, four lessons -- two lessons in each language -- were the focus of the evaluation.

Table 1 lists the video-classes in French and Spanish. The topics of the four lessons in the pilot study are indicated in the table.

Table 1
Sign Language Video-Classes Produced

French	Spanish
Passé composé*	**Preterite****
Partitive articles**	**Reflexive Verbs***
Subject Pronouns and Verbs	Subject Pronouns and Verbs
Nouns	Nouns
Writing Questions	Adjectives
Adjectives	Possessive Adjectives
Possessive Adjectives	Comparison/Superlative
Comparison/Superlative	Direct Object Pronouns
Articles: Definite/Indefinite/Partitive	Indirect Object Pronouns
Direct Object Pronouns	*Ser* vs. *Estar*
Indirect Object Pronouns	*Por* vs. *Para*
Reflexive Verbs	Imperfect vs. Preterite
Imperfect vs. Passé Composé	Relative Pronouns
Future/Conditional	Possessive Pronouns
Relational Pronouns	Demonstrative Pronouns
Subjunctive	Subjunctive
Telling Time	Telling time
Possessive Pronouns	*Gustar*
	Affirmative and Negative Idioms

* Included in the pilot
** Not maintained after pilot

PILOT STUDY

Sample

Five classes taught by two French teachers and two Spanish teachers in Fall Semester 1993 comprised the sample of 65 students for the pilot study. Students were in the second semester of the foreign language study, in a beginning course identified as French 102 or Spanish 102. Table 2 shows the breakdown of the sample.

Table 2
Students and Teachers in the Pilot Study Sample

French 102			Spanish 102		
Teacher 1	Class 1	14	Teacher 1	Class 1	10
				Class 2	15
Teacher 2	Class 2	10	Teacher 2	Class 3	16
Total students		24	Total students		41

Instrumentation

Teachers

Evaluation instruments developed to collect information from the teachers during the semester regarding the foreign language classes are included in Appendix 1. This aspect of data collection was intended to document the instructional features that might influence student achievement in the foreign language. The instruments collected information on general course background and logistics, student attendance, student grades, and class instructional activities.

Students

Evaluation instruments developed to collect information from the students at the beginning and the end of the semester are included in Appendix 2. Besides a permission form, students received a questionnaire soliciting information regarding their previous exposure to the foreign language at the beginning of the semester. At the end of the semester other instruments asked students to answer questions regarding their lessons in class and regarding each video lesson viewed. Also included is an interview protocol that was used in each class to collect anecdotal information and student recommendations.

Implementation and Results

Student Participation

Three of the 24 students in the French classes did not agree to participate, resulting in 21 French students (88%) participating in the study. Six of the 41 students in the Spanish classes did not agree to participate, so that 35 Spanish students (85%) were in the study. The results of this study are based on the 21 French and 35 Spanish students who agreed to participate.

Language Background

In the first two weeks of the semester the students were asked about their language background in French or Spanish and in other foreign languages. The questions were asked during class using a printed form (Student Form 1) distributed and collected by their classroom teachers. The student characteristics and opinions described below are based on 18 French students and 32 Spanish students who provided information.

French students' language background. Seven of the 18 French students mentioned having taken a previous high school or college course in French. Two Canadian students had been exposed to French in Canada. Three students had spent time in Quebec or with French-speaking people, and one had been to France. Three mentioned a friend or acquaintance who spoke French, and one uses a computer program in French.

Six French students mentioned exposure to another foreign language through their families. One student mentioned another spoken language as his native language, and another sign language as an additional language. Four students mentioned ASL among the foreign languages.

Spanish students' language background. Most of the 32 students in the Spanish classes mentioned their previous college course in Spanish. Six had also taken Spanish in high school. The families of three students speak Spanish at home, and the family of another student was studying Spanish. Four lived in Spanish-speaking neighborhoods, and five had a friend or relative who uses Spanish. The family of one student had a foreign exchange student who awaken interest in the language and in travel to Spain. Eight students mentioned having traveled to a Spanish-speaking country, most to Mexico.

Few of the Spanish students had had exposure to other foreign languages. Only five students mentioned taking a course in another foreign language, and two listed ASL or sign language in describing their experience with another foreign language.

Anticipated Enjoyment

In response to a question (in Student Form 1) asking for some of the things they think they will like about their current French course, the French students listed learning and reading about French culture and France, communicating in French, and passing a graduation requirement. Some mentioned class-specific factors such as having a teacher who is motivating him to learn about French, the use of videotapes and slides, computer use, finding it fun to learn French. Two mentioned dissatisfaction with their teacher's signing or teaching.

In response to the question asking for some of the things they think they will like about their current Spanish course, the Spanish students listed history, fingerspelling in Spanish, learning how to use the Spanish language, being able to understand another language, reading Spanish books, Spanish vocabulary, Spanish literature and culture, and learning about places to travel some day. Some mentioned class-specific factors like rapport with the teacher, activities and work together in groups, using more time explaining in class than in discussion, preference for lecture, playing games, and the way the teacher teaches the course.

Student Preferences for Teaching Methods

Students were asked about their preferences for teaching methods for learning something new and for learning something new about a foreign language (Student Form 1). Their responses regarding their preference for each of five methods and "other" were indicated on a Likert-type scale ranging from 1 (never) to 5 (always). In four of the five language classes, having someone explain in ASL received the highest preference rating. In one Spanish class, reading by oneself received the highest rating. The widest difference of opinion was related to the method of working together with other students to help each other.

The responses indicating student preferences for teaching methods are summarized in Table 3. Salient preferences (3.7 and higher) are shown in boldface to facilitate their recognition.

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Table 3
Student Preferences in Teaching Methods

	French Classes			Spanish Classes			
	1	2	Mean	1	2	3	Mean
Learning something new							
Reading by myself	3.0	3.9	3.4	3.1	3.3	3.8	3.4
Having someone explain it in ASL	3.7	4.2	3.9	4.9	4.1	2.9	3.8
Having someone explain it in signed English	2.4	2.4	2.4	3.0	3.1	3.5	3.2
Just trying it myself	3.1	4.2	3.7	3.4	3.2	3.5	3.4
Working together with other students to help each other	2.9	3.3	3.1	4.0	3.6	3.2	3.5
Learning something new about a foreign language							
Reading by myself	2.7	3.4	3.1	2.7	2.9	3.7	3.1
Having someone explain it in ASL	3.7	4.1	3.9	4.7	3.8	2.9	3.7
Having someone explain it in signed English	3.0	2.4	2.7	3.0	3.0	3.4	3.1
Just trying it myself	3.0	3.2	3.1	3.3	3.1	3.5	3.3
Working together with other students to help each other	3.2	3.3	3.3	4.4	3.6	3.3	3.7

French students indicating a preference for "other" teaching methods included three who mentioned using a computer, one each who mentioned using a dictionary, liking to read the book, homework, and the teacher writing on the board. Spanish students indicating a preference for "other" teaching methods included two students who liked having a tutor, one who liked learning via computer, and one who found success studying just before a test.

Class Descriptions and Student Performance

Teachers provided information on their classes (Teacher Form 1), information on student attendance (Teacher Form 2), student grade information (Teacher Form 3), and descriptions of class activities (Teacher Form 4). The amount of time devoted to the lessons of the video-classes was consistent with that devoted to other topics or chapters in the courses, and the activities described did not appear to differ from the remainder of the course. All of the teachers gave homework assignments that were reviewed in class and regular lesson tests and unit tests. The teachers also gave quizzes that were announced in advance. One French teacher and both Spanish teachers had a "syllabus", a set of written "groundrules" or "policies" to give students studying tips and other advice. Most teachers had a written absence policy and recorded student attendance as well as grades.

Teachers and students reported that class activities included using a board for reviewing and correcting student homework. One French teacher used an overhead projector. The use of class time for reviewing homework and accompanying explanations appeared to be a major feature of the classes. Individual and collective exercises were used, and lecture was used as well. Unusual occurrences that interrupted the conduct of classes included several fire alarms.

Student Feedback on Lessons in Class

Near the end of the semester the evaluator visited each class to collect confidential student opinion regarding the lessons on the two topics as they were covered in class and in the videotapes. The feedback was given on questionnaires (Student Feedback on French Lessons and Student Feedback on Spanish Lessons) distributed and collected during class in the absence of the teacher. Student opinions regarding various teaching tools and activities related to the lessons on the pilot video-classes are summarized in Table 4. The related information on the videotapes is included in the table although the number of students responding to that item was much smaller than those responding to the other items. None of the 19 French students in class on the days of data collection had viewed the videotapes, and only 11 of the 25 Spanish students who were in class during the data collection had viewed the videotapes. On average, the 11 Spanish students who viewed the videotapes regarded them less helpful than the other class activities for learning the preterite and reflexive verbs. For ease of interpretation of the information in the table, the highest rating in each class or composite group is shown in boldface type.

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Table 4
Student Feedback on French and Spanish Lessons

	French Classes				Spanish Classes				
	1	2	Mean	*n*	1	2	3	Mean	*n*
How helpful was/were....?	Passé Composé				Preterite				
the book chapter?	4.0	3.7	3.8	*19*	3.4	2.7	3.4	3.2	*25*
the teacher's explanations in class?	4.3	2.3	3.4	*19*	4.5	3.7	3.6	3.8	*25*
the activities in class?	3.6	2.1	2.9	*19*	4.5	3.7	3.9	4.0	*25*
the homework assignments?	4.0	1.9	3.0	*19*	4.0	3.2	3.3	3.4	*25*
the ASL videotape?*	-	-	-	*0*	3.5	3.5	2.6	2.9	*11*
How helpful was/were...	Partitive Articles				Reflexive Verbs				
the book chapter?	3.6	3.2	3.4	*19*	3.2	3.2	3.4	3.3	*24*
the teacher's explanations in class?	4.1	2.6	3.4	*19*	4.2	4.0	3.6	3.8	*24*
the activities in class?	3.2	2.0	2.6	*19*	4.6	3.7	3.7	3.9	*24*
the homework assignments?	3.2	1.8	2.5	*19*	4.0	2.8	3.3	3.3	*24*
the ASL videotape?*	-	-	-	*0*	3.0	3.0	2.7	2.8	*11*

* a smaller number of students responded to this question

Student Feedback on In-Class and Out-of-Class Activities

Students provided written confidential feedback regarding most helpful and least helpful activities both in and outside of class using the Student Feedback on French Lessons and Student Feedback on Spanish Lessons forms.

French students' feedback on activities. French students listed several activities in class as being **most helpful** for learning *passé composé* and *partitive articles*. The most popular activity involved writing on the board. Others that received mention were feedback on homework during class, using the overhead projector, clear explanations, in-class conjugation exercises with teacher correction, and teacher lectures. The most frequently cited activity outside of class as most helpful was homework exercises. Several students also

mentioned classmates' explanations and classmates helping each other. Other out-of-class activities mentioned were the workbook, reading the book chapter, a tutor, and a French computer program. One student mentioned difficulty in finding an interested study partner.

French students listed several activities in class as being **least helpful** for learning *passé composé* and *partitive articles*. The most cited activity was extensive teacher lecture or teacher explanation, specifying lecture that is unbroken by other activities. Also mentioned were using the book by oneself and quizzes. Cited as least helpful situation outside class was when there is no homework assigned. Group work outside of class was also mentioned by several students. Others mentioned going to the teacher's office and the lack of feedback outside of class.

Recommendations for improving the lessons on *passé composé* and *partitive articles* included group discussions by students for giving and getting feedback outside of class, more practice and more assignments, more writing on board with teacher corrections or explanations, more time focused on topic, more quizzes, individual contact with teacher, focus on verb spellings, improvement of teacher signing, and using questions and games.

Spanish students' feedback on activities. Spanish students listed several activities in class as being **most helpful** for learning *preterite* and *reflexive verbs*. As with the French students, the Spanish students' most popular activity involved writing on the board. Other activities that received mention were fill-in-the-blank activities, examples, matching cards, overhead projector use, teacher lecture, repetitive practices and exercises, and groups working together. The most helpful activity outside class was homework. Several students also mentioned reading the text and using the videotapes. Other activities mentioned as helpful outside class were studying in groups, dictionary, Spanish on computer, tutor, reviewing homework assignments.

Spanish students listed several activities in class as being **least helpful** for learning *preterite* and *reflexive verbs*. There was little consensus, with each student listing different activities as least helpful. Those listed were doing classwork, watching video, long complicated explanations, split in groups to work together, lectures, not doing all the homework from the book, lack of variation in activities (always overhead with responses from homework), and class participation with students not offering clear explanations. Considered least helpful activities outside class were doing homework individually, skimming or staring at the book, homework without explanation or directions, and videotape.

Recommendations for improving the lessons on *preterite* and *reflexive verbs* included using a variety of fun activities and games in class to help student remember information better and keep interest, continue use of videotape, use board and overheads, continue to give out handouts and practice papers, vocabulary practice before a lesson or video, pass out answer sheets for the homework to study, get better book, teacher learn more sign language to communicate clearly with students, more examples and comparisons to English, more in-depth explanations, mindless repetition.

Student Viewing of the Video-Classes

At the point in the semester when the classes were focusing on the lessons covered by the four pilot video-classes, approximately half of the students in each class were invited to view the videotapes by checking them out in the library. The library has ample appropriate

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equipment and liberal open hours that facilitate assignments such as this. The assignment came in the form of an electronic mail message sent directly to the 31 selected students as well as in direct communication by the teacher in class. Of the 21 French students in the study, 11 were assigned to view the tapes, but only one of the students viewed the two French video lessons. Of the 35 Spanish students in the study, 20 were assigned to view the tapes. Of these students, 8 checked out one tape (4 students) or both tapes (4 students). Three additional students provided feedback on the tapes, although they had not checked out the tapes. Because of the confidential nature of the students' identities, it is not known whether these students did indeed view the videotapes.

Eleven Spanish students responded to items 5 and 15 (How helpful was the ASL videotape?) on Student Feedback on Spanish Lessons. These 11 students rated the helpfulness of the two Spanish videotapes 2.9 (Preterite) and 2.8 (Reflexive Verbs), which is lower than the ratings given by the 25 students for the other items in Table 4 collected in the same way, using the same scale. Because 3 of the 11 students rating the videotapes had not signed them out from the library, the reader is warned that the accuracy of the videotape reaction data is suspect.

Student Reaction to the Video-Classes

The students who viewed the video-classes were asked to complete a two-page questionnaire. They were told their responses would remain confidential and summarized in this report. They were asked to return the questionnaires to the evaluator via campus mail.

French student reaction. The student who viewed the French videotapes had all positive and no negative comments about them. He said he would recommend them to next semester's students. He recommended that the tapes be watched more than once, specifying watching before the first class on each lesson and before the test on each lesson.

His strategy while viewing the video-classes was to use the rewind and pause functions of the video player in reading text on the screen, reading captions, and filling in answers. He found the quizzes helpful and felt the examples were sufficient and understandable.

Spanish student reaction. Four of the students who viewed the Spanish videotapes provided written feedback. Most of the feedback was positive. They generally felt the signing was clear, not (or somewhat) too slow, not difficult to understand. One student felt the signing on the videotapes was too fast, but the other two disagreed. The tapes were considered neither too long nor too short by most, but one considered the tapes too long. All respondents said the videotape helped them learn about the topic. All but one recommended the videotapes to next semester's students, specifying watching them before the first class on each lesson or after the first class on each lesson. Two students recommended watching the videotapes one time all the way through, and two recommended watching more than once. Recommendations for improvement included that the signer should use more expression and that English signing should also be included.

The students had sufficient time to read the text on the screen, read the captions, and answer the questions. The quizzes helped them understand the lessons. The students mentioned that the signed explanations on the videotape were clearer to them than

explanations in the book or in class. They felt the examples were sufficient and understandable.

Limitations

The results of the study are severely limited by the lack of student compliance in viewing the videotapes. Most of the feedback on the video-classes came from only five students. Because of the low student compliance, it was not possible to examine statistical relationships among the instructional and student achievement variables and use of the video-classes.

Summary of Pilot Results

Most of the 21 French and 35 Spanish students were in their first year of study of the foreign language and had had little exposure to the language outside of school. Only a few students had experience in using the language in travel or with family members who use the foreign language at home. The students said they were motivated to learn about culture as well as communication in the language.

At the beginning of the semester, students were asked about their preferences in foreign language teaching methods. In describing their preferences, students overwhelmingly emphasized the importance of having someone explain in ASL. Working together with other students was most controversial, with many strong proponents and many strong opponents.

At the end of the semester, students were asked about their in-class and out-of-class activities. Writing homework and other exercises on the board was perceived as the most helpful activity in class. As helpful activities outside of class some students included homework exercises, group study, and viewing the videotapes. Others mentioned the textbook, the workbook, and a computer program.

Students did not find it helpful when class consisted of extensive lectures, and suggested more board work and using questions and games as alternatives. Students also found it not helpful when the teacher neglected to assign homework. Some students recommended more board work and improved teacher signing. For outside class, some students recommended studying in groups and viewing the videotapes.

Specific recommendations regarding the videotapes were made by the five students who viewed them. Although tape length, signing speed, examples, and clarity of signing were met with general approval, some students suggested that the signer use more facial expression. Those who viewed the videotapes were nearly unanimous in their approval of the video-classes. They recommended that the videotapes be used with future students. Some viewers recommended viewing the tapes straight through, while others preferred to use the rewind and pause features of the video player.

NATIONAL DISSEMINATION

Evaluation Plan

In order to facilitate the convenient collection of information that can guide dissemination efforts and ongoing development activities, the forms shown in Appendix 3 were developed. These forms may be included with all video-classes distributed, with a request to return the completed forms by mail.

Information regarding the user satisfaction and recommendations may then be reviewed periodically. The focus of these periodic evaluation reviews may include the following three areas: 1) development of additional videotapes, 2) development of viewing guidelines based on user preferences, and 3) refinement of promotion and dissemination activities.

Appendix 1

Teacher Instruments

Teacher Form 1: Background Information

Teacher Form 2 (French): Student Attendance

Teacher Form 2 (Spanish): Student Attendance

Teacher Form 3 (French): Student Grade Information

Teacher Form 3 (Spanish): Student Grade Information

Teacher Form 4 (French): Class Activity Record

Teacher Form 4 (Spanish): Class Activity Record

Teacher Form 1
Background Information

Directions to the teacher: Please complete one Background Information questionnaire for each French 102 and for each Spanish 102 class you are teaching in Fall Semester 1993. Please leave this form in the envelope marked Carol Traxler posted on Carole Frankel's door.

Teacher name

Name of class

Class meeting days, times, location

Description of class content/objectives (attach syllabus, if available)

Description of prerequisites

Students (list names)

Teacher Form 2 (French)
Student Attendance

Please complete one Student Atendance form for each French 102 class you are teaching in Fall Semester 1993, marking attendance for all class meetings related to the two topics **passé composé** and **articles**. Include attendance for classes in which the topics are introduced, taught, reviewed, tested, etc. Note any unusual occurances on the Class Activity Record (Teacher Form 4).

Student Attendance										
	Class Dates									
	Passé Composé					Articles				
Student Name										

Teacher Form 2 (Spanish)
Student Attendance

Please complete one Student Attendance form for each Spanish 102 class you are teaching in Fall Semester 1993, marking attendance for all class meetings related to the two topics **preterite** and **reflexive**. Include attendance for classes in which the topics are introduced, taught, reviewed, tested, etc. Note any unusual occurances on the Class Activity Record (Teacher Form 4).

Student Attendance										
	Class Dates									
	Preterite					Reflexive				
Student Name										

Teacher Form 3 (French)
Student Grade Information

Please complete one Student Grade Information form for each French 102 and for each Spanish 102 class you are teaching in Fall Semester 1993. Use the assignment number or date or other unambiguous designation for the heading on this form and on the Class Activity Record where the activity is described. Record the grades here for all graded in-class exercises, graded homework assignments, quizes, and tests related to the two topics **passé composé** and **articles**. Record the assignment and test descriptions in the Class Activity Record (Teacher Form 4).

Student Grade Information																				
	Date of Assignment or Test																			
Name																				

Teacher Form 3 (Spanish)
Student Grade Information

Please complete one Student Grade Information form for each French 102 and for each Spanish 102 class you are teaching in Fall Semester 1993. Use the assignment number or date or other unambiguous designation for the heading on this form and on the Class Activity Record where the activity is described. Record the grades here for all graded in-class exercises, graded homework assignments, quizes, and tests related to the two topics **preterite** and **reflexive**. Record the assignment and test descriptions in the Class Activity Record (Teacher Form 4).

Student Grade Information																				
	Date of Assignment or Test																			
Name																				

Teacher Form 4 (French)
Class Activity Record

Please complete one Class Activity Record for each French 102 class meeting in Fall Semester 1993 for all classes related to the two topics **passé composé** and **articles**. Include acivities for classes in which the subjects are introduced, taught, reviewed, tested, etc. Note any unusual occurances. Use an assignment number or date or other unambiguous designation *both on this form and for the heading on the Student Grade Information (Teacher Form 3)*. For each class meeting, record the assignment and test descriptions. For assignments and tests, indicate how they will be scored or graded.

Teacher:

Class date and time:

Topics and teaching methods for each topic (drills, exercises, charts, games, films, other activities):

Assignments given and due dates:

Tests, assignments, homework collected. (For each assignment, list its title or topic and indicate how it is scored or graded or how credit is given, e.g., number correct on 15-item quiz, percent correct on 20-point homework assignment, 1 point for turning in paper on time, letter grade on take-home essay). Attach xerox copies of **all** of the students' **chapter tests** (after scoring), beginning September 27. (Do not include chapter tests given before September 27.)

Unusual occurrances. (Note any unusual occurances, such as class cancelled or interrupted, fire alarm, heat or cold affecting lesson, current event causing distraction from lesson.)

Teacher Form 4 (Spanish)
Class Activity Record

Please complete one Class Activity Record for each French 102 class meeting in Fall Semester 1993 for all classes related to the two topics **preterite** and **reflexive**. Include acivities for classes in which the subjects are introduced, taught, reviewed, tested, etc. Note any unusual occurances. Use an assignment number or date or other unambiguous designation *both on this form and for the heading on the Student Grade Information (Teacher Form 3)*. For each class meeting, record the assignment and test descriptions. For assignments and tests, indicate how they will be scored or graded.

Teacher:

Class date and time:

Topics and teaching methods for each topic (drills, exercises, charts, games, films, other activities):

Assignments given and due dates:

Tests, assignments, homework collected. (For each assignment, list its title or topic and indicate how it is scored or graded or how credit is given, e.g., number correct on 15-item quiz, percent correct on 20-point homework assignment, 1 point for turning in paper on time, letter grade on take-home essay). Attach xerox copies of **all** of the students' **chapter tests** (after scoring), beginning September 27. (Do not include chapter tests given before September 27.)

Unusual occurrances. (Note any unusual occurances, such as class cancelled or interrupted, fire alarm, heat or cold affecting lesson, current event causing distraction from lesson.)

Appendix 2

Student Instruments

Student Permission Form

Student Form 1 (French): Language Background Questionnaire

Student Form 1 (Spanish): Language Background Questionnaire

Student Feedback on French Lessons

Student Feedback on Spanish Lessons

Student Feedback on the French Video Classes

Student Feedback on the Spanish Video Classes

Foreign Language Study
Student Permission Form

I understand that my class has been selected to participate in a research project aimed at improving foreign language instruction for deaf students. I agree to participate in the Foreign Language Study. I give permission for my assignments and tests for this class to be used in the Foreign Language Study. I understand that my name will not be used in any report and that information about me will be kept confidential.

Student signature:

Date:

Student Form 1 (French)
Language Background Questionnaire

Student Name:

Course Title:

Describe your background or previous experience in French. What courses have you taken? Have you had travel experience where you used the language? Have you had occasions to use the language (meeting with people, reading for pleasure, etc.)?

Briefly describe your background or previous experience related to other foreign languages. Name the language(s).

What are some of the things you think you will like about this course?

When you are learning something new, which of these ways do you prefer to be taught? (circle 1, 2, 3, 4, or 5 for each method)

	never				always
Reading by myself	1	2	3	4	5
Having someone explain it in ASL	1	2	3	4	5
Having someone explain it in signed English	1	2	3	4	5
Just trying it myself	1	2	3	4	5
Working together with other students to help each other	1	2	3	4	5
Other (write it here:)	1	2	3	4	5

When you are learning something new about a foreign language, which of these ways do you prefer to be taught? (circle 1, 2, 3, 4, or 5 for each method)

	never				always
Reading by myself	1	2	3	4	5
Having someone explain it in ASL	1	2	3	4	5
Having someone explain it in signed English	1	2	3	4	5
Just trying it myself	1	2	3	4	5
Working together with other students to help each other	1	2	3	4	5
Other (write it here:)	1	2	3	4	5

Student Form 1 (Spanish)
Language Background Questionnaire

Student Name:

Course Title:

Describe your background or previous experience in Spanish. What courses have you taken? Have you had travel experience where you used the language? Have you had occasions to e the language (meeting with people, reading for pleasure, etc.)?

Briefly describe your background or previous experience related to other foreign languages. Name the language(s).

What are some of the things you think you will like about this course?

When you are learning something new, which of these ways do you prefer to be taught? (circle 1, 2, 3, 4, or 5 for each method)

	never				always
Reading by myself	1	2	3	4	5
Having someone explain it in ASL	1	2	3	4	5
Having someone explain it in signed English	1	2	3	4	5
Just trying it myself	1	2	3	4	5
Working together with other students to help each other	1	2	3	4	5
Other (write it here:)	1	2	3	4	5

When you are learning something new about a foreign language, which of these ways do you prefer to be taught? (circle 1, 2, 3, 4, or 5 for each method)

	never				always
Reading by myself	1	2	3	4	5
Having someone explain it in ASL	1	2	3	4	5
Having someone explain it in signed English	1	2	3	4	5
Just trying it myself	1	2	3	4	5
Working together with other students to help each other	1	2	3	4	5
Other (write it here:)	1	2	3	4	5

Student Feedback on French Lessons

This questionnaire is intended to gather the opinions of Gallaudet students about French lessons during Fall Semester 1993. Please answer this questionnaire. Your answers will be kept confidential. A summary of information from all the students together, without names, will be shared with French teachers at Gallaudet and others interested in improving foreign language teaching. Thank you for your help.

Name (please print clearly): Date:

Please answer these questions about learning passé composé.

1. How helpful was the book chapter? not helpful ☐ ☐ ☐ ☐ ☐ very helpful

2. How helpful were the teacher's explanations in class? not helpful ☐ ☐ ☐ ☐ ☐ very helpful

3. How helpful were the activities in class? not helpful ☐ ☐ ☐ ☐ ☐ very helpful

4. How helpful were the homework assignments? not helpful ☐ ☐ ☐ ☐ ☐ very helpful

5. How helpful was the ASL videotape? not helpful ☐ ☐ ☐ ☐ ☐ very helpful
   ☐ I did not see the videotape.

6. What activities **in class** were **most helpful** for learning passé composé?

7. What activities **outside of class** were **most helpful** for learning passé composé?

8. What activities **in class** were **least helpful** for learning passé composé?

9. What activities **outside of class** were **least helpful** for learning passé composé?

10. What recommendations do you have for improving the lesson on passé composé?

Please answer these questions about learning partitive articles.

11. How helpful was the book chapter? not helpful ☐ ☐ ☐ ☐ ☐ very helpful

12. How helpful were the teacher's explanations in class? not helpful ☐ ☐ ☐ ☐ ☐ very helpful

13. How helpful were the activities in class? not helpful ☐ ☐ ☐ ☐ ☐ very helpful

14. How helpful were the homework assignments? not helpful ☐ ☐ ☐ ☐ ☐ very helpful

15. How helpful was the ASL videotape? not helpful ☐ ☐ ☐ ☐ ☐ very helpful
☐ I did not see the videotape.

16. What activities in class were most helpful for learning partitive articles?

17. What activities outside of class were most helpful for learning partitive articles?

18. What activities in class were least helpful for learning partitive articles?

19. What activities outside of class were least helpful for learning partitive articles?

20. What recommendations do you have for improving the lesson on partitive articles?

Student Feedback on Spanish Lessons

This questionnaire is intended to gather the opinions of Gallaudet students about Spanish lessons during Fall Semester 1993. Please answer this questionnaire. Your answers will be kept confidential. A summary of information from all the students together, without names, will be shared with Spanish teachers at Gallaudet and others interested in improving foreign language teaching. Thank you for your help.

Name (please print clearly): Date:

Please answer these questions about learning **preterite**.

1. How helpful was the book chapter? not helpful ☐ ☐ ☐ ☐ ☐ very helpful

2. How helpful were the teacher's explanations in class? not helpful ☐ ☐ ☐ ☐ ☐ very helpful

3. How helpful were the activities in class? not helpful ☐ ☐ ☐ ☐ ☐ very helpful

4. How helpful were the homework assignments? not helpful ☐ ☐ ☐ ☐ ☐ very helpful

5. How helpful was the ASL videotape? not helpful ☐ ☐ ☐ ☐ ☐ very helpful
   ☐ I did not see the videotape.

6. What activities **in class** were **most helpful** for learning preterite?

7. What activities **outside of class** were **most helpful** for learning preterite?

8. What activities **in class** were **least helpful** for learning preterite?

9. What activities **outside of class** were **least helpful** for learning preterite?

10. What recommendations do you have for improving the lesson on preterite?

Please answer these questions about learning **reflexive verbs**.

11. How helpful was the book chapter? not helpful ☐ ☐ ☐ ☐ ☐ very helpful

12. How helpful were the teacher's explanations in class? not helpful ☐ ☐ ☐ ☐ ☐ very helpful

13. How helpful were the activities in class? not helpful ☐ ☐ ☐ ☐ ☐ very helpful

14. How helpful were the homework assignments? not helpful ☐ ☐ ☐ ☐ ☐ very helpful

15. How helpful was the ASL videotape? not helpful ☐ ☐ ☐ ☐ ☐ very helpful
☐ I did not see the videotape.

16. What activities **in class** were **most helpful** for learning reflexive verbs?

17. What activities **outside of class** were **most helpful** for learning reflexive verbs?

18. What activities **in class** were **least helpful** for learning reflexive verbs?

19. What activities **outside of class** were **least helpful** for learning reflexive verbs?

20. What recommendations do you have for improving the lesson on reflexive verbs?

Student Feedback on the French Video Classes

This questionnaire is intended to gather the opinions of Gallaudet students about the Video Classes made available during Fall Semester 1993. Please answer this questionnaire after you have watched the tapes. Your answers will be kept confidential and summarized in a report. Your teacher will not see your answers to this questionnaire.

Name (please print clearly):

Date:

Passé Composé

1. Did you watch the videotape on passé composé?
   ☐ Yes ☐ No (If no, go to question 14)

2. Was the ASL signing in the videotape clear?
   ☐ Yes ☐ Somewhat ☐ No

3. Was the ASL signing in the videotape too fast?
   ☐ Yes ☐ Somewhat ☐ No

4. Was the ASL signing in the videotape too slow?
   ☐ Yes ☐ Somewhat ☐ No

5. Was the information in the videotape difficult to understand?
   ☐ Yes ☐ Somewhat ☐ No

6. Was the information in the videotape easy to understand?
   ☐ Yes ☐ Somewhat ☐ No

7. Did the videotape help you learn passé composé?
   ☐ Yes ☐ Somewhat ☐ No

8. Was the videotape too short?
   ☐ Yes ☐ Somewhat ☐ No

9. Was the videotape too long?
   ☐ Yes ☐ Somewhat ☐ No

10. How could the videotape on passé composé be improved?

11. Would you recommend the videotape to next semester's students?
    ☐ Yes ☐ Maybe ☐ No
    If yes, answer questions 12 and 13.

12. When would you recommend that the students watch the videotape?
    ☐ Before the first class on passé composé.
    ☐ After the first class on passé composé.
    ☐ Any time before the test on passé composé.

13. How would you recommend watching the videotape?
    ☐ Watch one time all the way through.
    ☐ Watch more than once.

Partitive Articles

14. Did you watch the videotape on partitive articles?
    ☐ Yes ☐ No (If no, go to question 27)

15. Was the ASL signing in the videotape clear?
    ☐ Yes ☐ Somewhat ☐ No

16. Was the ASL signing in the videotape too fast?
    ☐ Yes ☐ Somewhat ☐ No

17. Was the ASL signing in the videotape too slow?
    ☐ Yes ☐ Somewhat ☐ No

18. Was the information in the videotape difficult to understand?
    ☐ Yes ☐ Somewhat ☐ No

19. Was the information in the videotape easy to understand?
    ☐ Yes ☐ Somewhat ☐ No

20. Did the videotape help you learn about partitive articles?
    ☐ Yes ☐ Somewhat ☐ No

21. Was the videotape too short?
    ☐ Yes ☐ Somewhat ☐ No

22. Was the videotape too long?
    ☐ Yes ☐ Somewhat ☐ No

23. How could the videotape on partitive articles be improved?

24. Would you recommend the videotape to next semester's students?
    ☐ Yes ☐ Maybe ☐ No
    If yes, answer questions 25 and 26.

25. When would you recommend that the students watch the videotape?
    ☐ Before the first class on partitive articles.
    ☐ After the first class on partitive articles.
    ☐ Any time before the test on partitive articles.

26. How would you recommend watching the videotape?
    ☐ Watch one time all the way through.
    ☐ Watch more than once.

27. Write any additional comments about the videotapes on the back of this page and send it to Dr. Carol Traxler, Denison House, Gallaudet

To: Students watching the French ASL videotapes:

From: Carol Traxler

Please answer the questions on this paper and return it with the student feedback paper to me. Thanks a lot.

Passé Composé and Partitive Articles:

1. When you saw just words on the screen, no ASL explanation at the same time, was this clear or not?

2. Did you have enough time to read the captions?

3. When you had to fill in the blanks, was there enough time to figure out the answer or did you just wait for the answer to appear?

4. Did the quizzes/filling in the blanks help you learn the past participle endings, which helping verb to use, etc. or did the quizzes confuse you?

5. How different was the video ASL explanation from the book explanation? How different was the video ASL explanation from the teacher's explanation?

6. Were there enough examples? Were they easy to understand?

Student Feedback on the Spanish Video Classes

This questionnaire is intended to gather the opinions of Gallaudet students about the Video Classes made available during Fall Semester 1993. Please answer this questionnaire after you have watched the tapes. Your answers will be kept confidential and summarized in a report. Your teacher will not see your answers to this questionnaire.

Name (please print clearly):

Date:

Preterite

1. Did you watch the videotape on preterite?
   ☐ Yes ☐ No (go to question 14)
2. Was the ASL signing in the videotape clear?
   ☐ Yes ☐ Somewhat ☐ No
3. Was the ASL signing in the videotape too fast?
   ☐ Yes ☐ Somewhat ☐ No
4. Was the ASL signing in the videotape too slow?
   ☐ Yes ☐ Somewhat ☐ No
5. Was the information in the videotape difficult to understand?
   ☐ Yes ☐ Somewhat ☐ No
6. Was the information in the videotape easy to understand?
   ☐ Yes ☐ Somewhat ☐ No
7. Did the videotape help you learn preterite?
   ☐ Yes ☐ Somewhat ☐ No
8. Was the videotape too short?
   ☐ Yes ☐ Somewhat ☐ No
9. Was the videotape too long?
   ☐ Yes ☐ Somewhat ☐ No
10. How could the videotape on preterite be improved?

11. Would you recommend the videotape to next semester's students?
    ☐ Yes ☐ Maybe ☐ No
    If yes, answer questions 12 and 13.
12. When would you recommend that the students watch the videotape?
    ☐ Before the first class on preterite.
    ☐ After the first class on preterite.
    ☐ Any time before the test on preterite.
13. How would you recommend watching the videotape?
    ☐ Watch one time all the way through.
    ☐ Watch more than once.

Reflexive Verbs

14. Did you watch the videotape on reflexive verbs?
    ☐ Yes ☐ No (If no, go to question 27)
15. Was the ASL signing in the videotape clear?
    ☐ Yes ☐ Somewhat ☐ No
16. Was the ASL signing in the videotape too fast?
    ☐ Yes ☐ Somewhat ☐ No
17. Was the ASL signing in the videotape too slow?
    ☐ Yes ☐ Somewhat ☐ No
18. Was the information in the videotape difficult to understand?
    ☐ Yes ☐ Somewhat ☐ No
19. Was the information in the videotape easy to understand?
    ☐ Yes ☐ Somewhat ☐ No
20. Did the videotape help you learn about reflexive verbs?
    ☐ Yes ☐ Somewhat ☐ No
21. Was the videotape too short?
    ☐ Yes ☐ Somewhat ☐ No
22. Was the videotape too long?
    ☐ Yes ☐ Somewhat ☐ No
23. How could the videotape on reflexive verbs be improved?

24. Would you recommend the videotape to next semester's students?
    ☐ Yes ☐ Maybe ☐ No
    If yes, answer questions 25 and 26.
24. When would you recommend that the students watch the videotape?
    ☐ Before the first class on reflexive verbs.
    ☐ After the first class on reflexive verbs.
    ☐ Any time before the test on reflexive verbs.
25. How would you recommend watching the videotape?
    ☐ Watch one time all the way through.
    ☐ Watch more than once.
27. Write any additional comments about the videotapes on the back of this page and send it to Dr. Carol Traxler, Denison House, Gallaudet University via CAMPUS MAIL.

To: Students watching the Spanish ASL videotapes:

From: Carol Traxler

Please answer the questions on this paper and return it with the student feedback paper to me. Thanks a lot.

Preterite and Reflexive Verbs:

1. When you saw just words on the screen, no ASL explanation at the same time, was this clear or not?

2. Did you have enough time to read the captions?

3. When you had to fill in the blanks, was there enough time to figure out the answer or did you just wait for the answer to appear?

4. Did the quizzes/filling in the blanks help you learn the preterite endings and the reflexive pronouns etc. or did the quizzes confuse you?

5. How different was the video ASL explanation from the book explanation? How different was the video ASL explanation from the teacher's explanation?

6. Were there enough examples? Were they easy to understand?

Appendix 3

Instruments to Accompany National Dissemination

French Video Classes Feedback Form

Spanish Video Classes Feedback Form

French Video Lessons Feedback Form

Name:
Address:

Which videotapes were used? (Check all that apply.)

- ☐ Subject Pronouns and Verbs
- ☐ Nouns
- ☐ Writing Questions
- ☐ Adjectives
- ☐ Possessive Adjectives
- ☐ Comparison /Superlative
- ☐ Passé Composé
- ☐ Articles: Definite /Indefinite/Partitive
- ☐ Direct Object Pronouns
- ☐ Indirect Object Pronouns
- ☐ Reflexive Verbs
- ☐ Imperfect vs. Passé Composé
- ☐ Future/Conditional
- ☐ Relative Pronouns
- ☐ Subjunctive
- ☐ Telling Time
- ☐ Possessive Pronouns

In what context were the videotapes used?

- ☐ Independent study
- ☐ In conjunction with a class
- ☐ As class assignment(s)
- ☐ Other (describe):

How were the videotapes viewed?

- ☐ Viewed straight through ____ times
- ☐ Viewed using rewind/repeat as desired

With whom were the tapes viewed? Number of students: ____

- ☐ In class
- ☐ Student alone or in small group
- ☐ Other (describe):

Describe how the videotapes helped student understanding of the topics.

Describe what you liked about the videotapes.

What are your recommendations for other people about how best to use the videotapes?

What recommendations do you have for improving the videotapes?

For what other topics are videotapes needed?

Please send completed form to:

Carole N Frankel
Department of Foreign Languages and Literatures
Gallaudet University
800 Florida Avenue NE
Washington, DC 20002

Spanish Video Lessons Feedback Form

Name:
Address:

Which videotapes were used? (Check all that apply.)

- ☐ Subject Pronouns and Verbs
- ☐ Nouns
- ☐ Adjectives
- ☐ Possessive Adjectives
- ☐ Comparison /Superlative
- ☐ Direct Object Pronouns
- ☐ Indirect Object Pronouns
- ☐ *Ser* vs. *Estar*
- ☐ *Por* vs. *Para*
- ☐ Reflexive Verbs
- ☐ Imperfect vs. Preterite
- ☐ Relative Pronouns
- ☐ Possessive Pronouns
- ☐ Demonstrative Pronouns
- ☐ Subjunctive
- ☐ Telling Time
- ☐ *Gustar*
- ☐ Affirmative and Negative Idioms

In what context were the videotapes used?

- ☐ Independent study
- ☐ In conjunction with a class
- ☐ As class assignment(s)
- ☐ Other (describe):

How were the videotapes viewed?

- ☐ Viewed straight through ____ times
- ☐ Viewed using rewind/repeat as desired

With whom were the tapes viewed? Number of students: _____

- ☐ In class
- ☐ Student alone or in small group
- ☐ Other (describe):

Describe how the videotapes helped student understanding of the topics.

Describe what you liked about the videotapes.

What are your recommendations for other people about how best to use the videotapes?

What recommendations do you have for improving the videotapes?

For what other topics are videotapes needed?

Please send completed form to:

Carole N Frankel
Department of Foreign Languages and Literatures
Gallaudet University
800 Florida Avenue NE
Washington, DC 20002

ANNOUNCING:

ASL-SIGNED VIDEO EXPLANATIONS OF FRENCH AND SPANISH GRAMMAR

Special Materials
for Teachers and Students
of French and Spanish
from
Gallaudet University

ASL-Signed Video Explanations of French and Spanish Grammar

The Department of Foreign Languages and Literatures at Gallaudet University is now able to offer videotaped grammar explanations for French and Spanish classes in ASL. These special videos were produced with support from a grant from the U.S. Department of Education's Fund for the Improvement of Post-Secondary Education.

The video-classes cover the grammar fundamentals taught in any Spanish or French language course. Because most foreign language texts are not written for deaf students and are often inappropriate and inaccessible, we decided to make visual grammar videotapes using ASL to explain the grammar that most students learn in any two-year foreign language program, either at the high school or college level.

The tapes are not captioned, but they incorporate graphics/captions for charts and examples. Because the tapes are not geared to any one particular textbook, they will not become outdated. Foreign language vocabulary used in the examples is kept simple and repetitive. Emphasis is placed on comparing English grammar with the target language grammar. These visual grammar explanations can be used in place of classroom instruction or to reinforce teacher-taught explanations.

Each tape is between 16 and 25 minutes long. Pauses are built in so that the segments can naturally be stopped, rewound, and watched again before continuing. The responses to using the tapes by both teachers and students have been excellent. Each set of tapes (Spanish-18 tapes; French-17 tapes) costs $165. Individual tapes are priced at $12. All costs include postage and handling.

Available Topics

Spanish

Subject Pronouns and Verbs	Nouns
Possessive Adjectives	Adjectives
Comparison/Superlative	Telling Time
Direct Object Pronouns	Ser vs Estar
Indirect Object Pronouns	Por vs Para
Reflexive Pronouns	Gustar
Imperfect vs Preterite	Subjunctive
Possessive Pronouns	Relative Pronouns
Affirmative/Negative Idioms	Demonstrative Pronouns

French

Subject Pronouns and Verbs	Nouns
Writing Questions	Adjectives
Possessive Adjectives	Telling Time
Comparison/Superlative	Passe Compose
Reflexive Verbs	Relative Pronouns
Articles: Def./Indef./Partitive	Future/Conditional
Direct Object Pronouns	Subjunctive
Indirect Object Pronouns	Imperfect vs Passe Compose
Possessive Pronouns	

If you have any questions about the materials, please write or call Carole N. Frankel, Project Director, Department of Foreign Languages and Literatures, c/o the Gallaudet address, (202) 651-5563.

To Order

Send your purchase order or check (payable to Gallaudet University) to:

Betty Royal
Dept. of TV, Film, and Photography
Gallaudet University
800 Florida Ave. NE
Washington, DC 20002-3695

ASL-Signed Video Explanations of French and Spanish Grammar
Order Form

Name/Organization _____ Position _____

Address _____

_____

_____

Phone _____ TTY ☐ Voice ☐

Item _____ Quantity _____

Price _____ Total _____

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Department of Foreign Languages
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800 Florida Ave. NE
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THE VIDEO CATALOG

DEAF MOSAIC

Department of Television, Film, and Photography
Gallaudet University

CATALOG OF VIDEOTAPES FOR SALE TO THE PUBLIC

Introduction

The videotape programs in this catalog have been produced by Gallaudet University to encourage public awareness of deafness through informational and instructional programs, and to meet the needs of deaf and hard of hearing individuals.

In October 1986, Gallaudet College became Gallaudet University. Many items in this catalog still refer to "Gallaudet College," and we cannot change their historical context.

Type of Materials

The materials listed in this catalog come in two different formats:

1/2" VHS videocassettes (price as shown)
1/2" S-VHS videocassettes (add $ 5.00 to price as shown)

When ordering programs it is important to be specific about which format is desired. Read the program listings carefully; they indicate the available formats for each program.

Availability of Materials

All programs in this catalog are available for sale only. Due to heavy demand, requests should be made as far in advance as possible.

To keep handling and other costs as low as possible, the Department of Television, Film, and Photography will provide tape stock for all video sales requests.

Where to Send Your Order

All orders for videotape sales should be sent to the Deptartment of Television, Film, and Photography. An order form is enclosed with this catalog, and a new copy of the order form will be sent with each mailing.

Mailing

All materials are shipped by United Parcel Service (UPS), when possible. UPS does not deliver to post office boxes. Please give a street address for delivery. Overnight delivery is available at additional cost. Express service is available.

(202) 651-5115 (TTY/V) (202) 651-5124 (FAX)

Sales Outside of the U.S.

Programs available for sale may be purchased by any customer in Canada and worldwide. Purchasers from outside the U.S. should be aware that the television system used in some other countries is not compatible with the 525-line NTSC system used in the U.S. We are able to provide video programs in the 625-line PAL or SECAM systems (add $ 3.00 to price as shown). Please check compatibility before ordering.

Sales

Only videocassettes are sold. The price of a video program depends on the program and videocassette format. New blank tapes are used for all video sales. Programs more than 60 minutes in length may be recorded on two or more tapes that are priced separately; e.g., an 80-minute program would be regarded as one 60-minute and one 20-minute program and priced accordingly (except where the program descriptions indicate a different division).

Prices include the cost of new blank tape, copying charges, handling, and insured shipping charges. Institutional orders may be billed by invoice, but individuals must prepay by check or money order.

Make checks or money orders payable to Gallaudet University or charge to your VISA or MasterCard account. Please allow two to four weeks for delivery.

Because of the added handling complications and the nominal cost of tape stock, we cannot accept requests to copy onto user-supplied blank tapes or grant permission for copying our programs.

Conditions

All programs are sold on the condition that they will not be copied or otherwise reproduced in any form, shown on broadcast or cable television outside of educational institutions, or shown where admission is charged, without express written permission from Gallaudet University Department of Television, Film, and Photography. A signed statement acknowledging these conditions is required on all sale orders; you may sign the one on the order form or sign a similar statement on your institutional letterhead. ALL PROGRAMS DISTRIBUTED BY GALLAUDET UNIVERSITY ARE SUBJECT TO COPYRIGHT LAW.

Gallaudet's experienced captioners provide a full range of services to corporations, schools, and government agencies. Closed or open captions are recorded in D-2, one-inch, betaSP, 3/4", SVHS and VHS formats, using our modern production facilities. Proceeds benefit deaf education. Check out our prices. You'll be pleased!

BEST COPY AVAILABLE

Tales from a Clubroom

Written by Bernard Bragg and Eugene Bergman. This two-act play takes place in a typical deaf club that can be found in any American city. Deaf clubs are the principal meeting places and forums for deaf people and, in most cases, are the only places where deaf people can socialize. The play's characters are representative of the people one meets at the average club: The club president and his wife; the theater lover; the treasurer, to whom people come for advice; the sexpot who has been divorced three times; the bartender/bouncer who is eloquent in ASL; a manual alphabet card peddler; the club's star basketball player; and many other colorful characters. Dr. Lawrence Newman, educator and former president of the National Association of the Deaf states: "The play makes clear that the need for a clubroom is a powerful need for deaf people, for here is not just a refuge from the world of sound but a place that is the shaker and the maker of lives, of customs and attitudes, a clearinghouse for moods and emotion. Here can be seen how the deaf communicate with each other in the highly effective, colorful, pithy, three-dimensional richness of ASL."
1 hr. 58 min.

 # VTTFC . . . $ 59.95

Telling Stories

Written and directed by William Moses, 1989.
Music composed by Chris Patton.
Produced and directed by Marin P. Allen, Department of TV, Film, and Photography.
This international award-winning play is now captured on videotape. Using symbols and myths drawn from the struggles between the world of the deaf and the world of the hearing, this nonverbal, gestural play fascinates audiences regardless of their knowledge of deafness or sign language. An original production of the Gallaudet University Theatre Arts Department.
1 hr. 28 min.

 # VTTS . . . $ 59.95

BEST COPY AVAILABLE

Foreign Language: French and Spanish

ASL-signed French and Spanish grammar video-classes. Visual grammar explanations of fundamentals for any Spanish or French program, not geared to a specific textbook. Topics include:

Spanish:

Verbs and subject pronouns
Nouns
Adjectives
Possessive adjectives
Comparison/Superlative
Direct object pronouns
Indirect object pronouns
Ser vs estar
Por vs para
Reflexive verbs
Imperfect vs preterite
Relative pronouns
Possessive pronouns
Demonstrative pronouns
Subjunctive
Gustar
Telling time
Affirmative/Negative idioms

French:

Verbs and subject pronouns
Nouns
Writing questions
Adjectives
Possessive adjectives
Comparison/Superlative
Passé composé
Articles: Def/Indef/Partitive
Direct object pronouns
Indirect object pronouns
Reflexive verbs
Imperfect vs passé composé
Future/Conditional
Relative pronouns
Subjunctive
Telling time
Possessive pronouns

Spanish Videotapes:

 # VTSPA(subject) . . . $ 12.00 per tape
 # VTSPAset . . . . . $ 165.00 a set

French Videotapes:

 # VTFRE(subject) . . . $ 12.00 per tape
 # VTFREset . . . . . $ 165.00 a set

BEST COPY AVAILABLE

The Class of '52

The Kendall School on the campus of Gallaudet University has enjoyed national recognition as a leader in the education of young deaf people for more than 100 years. Once welcoming all deaf children who resided within the boundaries of the District of Columbia, Kendall closed its doors to black children in 1905, forcing these children to seek education in neighboring states. This is the story of those children, their parents, their teachers, and their struggle to gain admittance to the Kendall School. This is the story of the Class of '52.
43 min.

 # VTCO52 . . . $ 29.95

Assistive Devices: Doorways to Independence

For many deaf and hard of hearing people technology offers a variety of devices that can enhance the quality of communication and life. This hour-long videotape, introduced by "L.A. Law's" Richard Dysart, provides a comprehensive survey of assistive devices, including the three main classes: Listening devices, (hearing aids, audio loops, etc.); telecommunications devices (TDDs and phone amplifiers); and alerting devices (visual smoke alarms, vibrating alarm clocks, etc.). An accompanying resource book provides more detailed information, as well as information about how and where to obtain professional counseling and consumer advice on assistive devices. Book also available for this videotape.
60 min. closed captioned

 # VTADDI . . . $ 69.95 (Videotape)
 # BKADDI . . . $ 24.95 (Book)

BEST COPY AVAILABLE

The Bridge

Written and Directed by William Moses
Music Composed by Chris Patton

"The Bridge" is an opera unlike any other-an opera in American Sign Language. It is a metaphorical tale about a young boy who envisions a better world across the sea and sets out to build a bridge to reach it. Through the use of digital orchestra and VideoHarp, the music for this production follows the rhythms and pacing established by the signing deaf actors. In this way, "The Bridge" is a breakthrough in music composition and dramatic material written for and performed by deaf actors using American Sign Language.

Originally produced by the Gallaudet University Theatre Arts Department, "The Bridge" was selected from over 900 college and university productions nationwide to open the 1992 American College Theatre Festival at the Kennedy Center, Washington, D.C. The production has been hailed by critics and audience members who cite the opera's universal appeal stemming from the theme of overcoming isolation by taking action to move toward a better place "over there."

The sound track from the production is also available on cassette and compact disk.
94 minutes

#VTB . . . $ 59.95

BEST COPY AVAILABLE

DEAF MOSAIC

EMMY award winning DEAF MOSAIC is produced by the Department of Television, Film and Photography at Gallaudet University. DEAF MOSAIC is aired on The Discovery Channel and is seen on selected PBS affiliated television stations.

Thirty min. each, open captioned, signed with voice-
Television magazine format features a variety of subjects related to the deaf community. Descriptions follow.

Any 1/2 hour Special	$ 29.95 each
Any DM #501 to present	$ 24.95 each
Any DM #101 to #412	$ 22.95 each

Deaf Mosaic VHS tape subscription @ $ 275.00/year

BEST COPY AVAILABLE

DEAF MOSAIC Series Ten

#1007

1/2 hour Special

DEAF MO[illegible] 1007
"Holla[illegible]ecial"

Deaf Mosaic joins the Model Secondary School for the Deaf's Road Show tour in Holland.
 # DM1007 . . . $ 29.95

#1006 Deaf gang members in Los Angeles; "In the Land of the Deaf," a French documentary, opens to acclaim in America; from Ireland's "Sign of the Times," a visit to the Pan Pan Theatre; the Western Pennsylvania School for the Deaf celebrates its 125th Anniversary; and Miss America 1995, Heather Whitestone.
 # DM1006 . . . $ 24.95

#1005 The First Convention of the National Association of Native American Deaf; Hot food at Seattle's Rajin Cajun restaurant; Goodwill Industries provides services and jobs to people with special needs; Rabbi Douglas Goldhamer of Chicago's Temple Bene Shalom establishes the first Hebrew Seminary for the Deaf; from Tyne Tees' "Sign On" programme, the disability rights movement takes off in England.
 # DM1005 . . . $ 24.95

#1004 The story of a family reunited after more than 40 years of separation; a Philadelphia pet tattoer; an AIDS hotline for deaf people; and arts accessibility at Washington's Kennedy Center. From Ireland's "Sign of the Times," Dublin's Pan Pan Theatre.
 # DM1004 . . . $ 24.95

#1003 Sara Peltier, whose Mountain Streams Resort in North Carolina provides restful, vacation luxury cabins; bowhunters honing their skills in an archery tournament; the American Red Cross' blood donor guidelines; a summer day-in-the-life of 6-year-old deaf child Rachel Steingieser; the theater and arts scene on London's West End opens up to deaf artists; and Oklahoma farmers Ruby and Harold Moeller show that the farm life doesn't have to be a hard life.
 # DM1003 . . . $ 24.95

#1002 Babywatch, a special service for deaf expectant parents; deaf physician, Dr. Philip Zazove, author of *When The Phone Rings, My Bed Shakes*; portrait artist William Sparks; Respecteen, training young people to get involved in issues that matter to them; Silentview, a deaf British cable access project; and British photographer, John Dalton.
 # DM1001 . . . $ 24.95

#1001 Closed captions on the big screen, as well as legislative developments aimed at expanding the availability of captioned video movie titles; TESOL-"Teaching English to Speakers of Other Languages"; deaf entrepreneur Joel Barrish, who is building a small business empire from a coffee shop location; deaf veteran Don Warren, fighting for veterans' rights; Swedish Sign Language scholar Lars Wallen; and President Bill Clinton addressing Gallaudet University's Class of 1994.
 # DM1001 . . . $ 24.95

DEAF MOSAIC Series Nine

#912

1/2 hour Special

DEAF MOSAIC 912

The National Theatre of the Deaf

The National Theatre of the Deaf-at home in Chester, Connecticut, and on tour with their winter production of Dylan Thomas' "Under Milk Wood."
 # DM912 . . . $ 29.95

Cine Golden Eagle Award

#911 Charles and Victoria Wildbank, artists with a flair for the dramatic; the Silent News' "Newsmakers of the Quarter Century"; hot air ballooning; firefighter Frances Riddle adapts to her unexpected deafness; deaf comedy in Britain (from the BBC-TV's "See Hear"); and MSSD's student dancers produce an international show with deaf and hearing professionals from New York, Germany, and Africa.
 # DM911 . . . $ 24.95

#910 The 1993 National Skydiving championship in Florida, featuring John Woo and his all-deaf team; handcrafted woodwork endures with Dale and Delee Windsor whose New York furniture restoration business is booming; DawnSign Press, a San Diego based publisher of sign language and deaf culture books and videos; Australia introduces deaf television (from the BBC-TV's "See Hear"); the 1993 European Broadcast Union conference on deaf television in Munich, Germany; and the National Information Center on Deafness matches placement opportunities with deaf and hearing volunteers.
 # DM910 . . . $ 24.95

BEST COPY AVAILABLE

#909

1/2 hour Special

DEAF MOSAIC 909

"The 1993 World Games for the Deaf"

The 1993 World Games for the Deaf in Sophia, Bulgaria.
A special half-hour edition presented in cooperation with AT&T.
 # DM1909 . . . $ 29.95

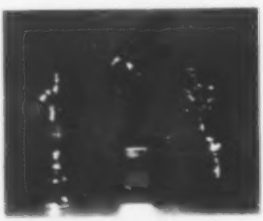
#908 Leda Silva, a deaf tour guide at NASA's Kennedy Space Flight Center; comic book creators Jevon Whetter and Robert Johnson, and their superhero "Dino-man"; from the BBC's "See Hear," British deaf athletes at their Olympic training facility in Sheffield; the Salk Institute's Dr. Ursula Bellugi, whose research team is exploring how the mind processes sign language; KODA-Kids of Deaf Adults, a national organization for deaf parents and their children; and New Jersey's "Deaf Fest '93" where more than 3000 deaf people and friends gathered to celebrate deaf culture.
 # DM1908 . . . $ 24.95

#907 The plight of deaf people in Puerto Rico where educational and social services lag far behind demand; San Jose's Deaf Golf Education Center, a golf instruction program with special training tools for deaf people; the 1993 American Athletic Association for the Deaf softball tournament in Clearwater, Florida; Danny Voreck, whose race for public office in San Diego brought new attention to deaf issues; a young deaf man, Kenton Twidt, seeks help to find a long-lost foster brother; and from the BBC's "See Hear," the story of a deaf man whose legal troubles led to a proposal in parliament.
 # DM1907 . . . $ 24.95

#906 California race car driver Russell Errigo; the 25th Anniversary of a deaf newspaper, *Silent News*, celebrated in Rochester, New York; the 1993 World Games for the Deaf in Bulgaria; the U.S. Postal Service's new "I Love You" sign language stamp; Clyde Smith, a deaf pilot; and British motorcycle collector Reg Imray.
 # DM1906 . . . $ 24.95

* Eighteen EMMY awards (NATAS)
* Four CINE Golden Eagles
* Three Gold CINDYs
* Four CASE Awards
* One Gold TELLY Award
* One Bronze Telly Award
* *Silent News* Newsmakers of the Quarter Century

DEAF MOSAIC



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#905

1/2 hour Special

DEAF MOSAIC 905

"Deaf Mosaic On The-Road: The Great Plains"

Featuring Devil's Lake, North Dakota carpenter Steven Peterson; Native American youngsters living on the Turtle Mountain reservation; summer camp at the North Dakota School for the Deaf; Community Services for the Deaf in Sioux Falls, South Dakota; sprint car racer, Greg Gunderson; and Omaha business card collector, Warren Reynolds.
 # DM905 . . . $ 29.95

#904 Hot baseball prospect Curtis Pride, working his way up to the major leagues; the 1993 Conference on Deaf People with AIDS in Los Angeles; captioning of local TV news and decoder-equipped television sets hit the market; and sign language poetry from Britain's Tyne Tees Television's "Sign On." Deaf Mosaic's 100th edition.
 # DM904 . . . $ 24.95

#903 Deaf actress Mary Vreeland starring opposite Pat Carroll in The Shakespeare Theatre's production of "Mother Courage"; the 1993 gathering of educators of the deaf in Baltimore; Richard Jacobs, a deaf handball player battling the odds and discrimination for a place in the 1996 Olympics; and Eureka, a British children's museum with a hands-on approach.
 # DM903 . . . $ 24.95

#902 Deaf participation in the 1993 Gay Rights march in Washington; Canadian parliament member Gary Malkowski; "paintball" wars in Virgina; a deaf British lorry driver who fought for his right to a career; and the heartwarming story of a Russian child's journey to a new home with an American deaf family.
 # DM902 . . . $ 24.95

#901 Deaf Mosaic's 9th season begins with a deaf Mardi Gras and the Krewe of Dauphine; the new British Deaf Association's *BSL Dictionary*; and the Five Ironmen whose 1943 basketball championship brought fame and glory to Gallaudet College.
 # DM901 . . . $ 24.95

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DEAF MOSAIC Series Eight

#812 A European deaf special courtesy of the BBC's "See Hear" including a deaf tennis tournament in Germany; young Swedish deaf children describe their visit to the zoo; a group of Danish deaf adventurers learn to ski; and the British Deaf Association's annual conference in the resort city of Blackpool.
 # DM812 . . . $ 24.95

#811 Deaf Mosaic #811 features a series of medical topics including Tim Tesner, a deaf man who knows his way around an operating room; Sean Virnig, a survivor of Guillain-Barré Syndrome, a mysterious paralyzing disease; survivors of breast cancer; and English midwife Jennifer Kelsall.
 # DM811 . . . $ 24.95

#810

1/2 hour Special

DEAF MOSAIC 810

"The Power and the Promise"

The fifth anniversary of the momentous Deaf President Now movement that changed the deaf world forever, including a reunion of the four student leaders of the DPN movement, deaf community leaders from the U.S. and Canada, and Gallaudet President I. King Jordan.
 # DM810 . . . $ 24.95

#809 Deaf Mosaic #809 includes "Five Acres," a special project for abused children; shopping at home for fashions for professional women; a philatelist (stamp collector) who specializes in stamps related to deafness; and a major conference on the educational role of American Sign Language; an excerpt from the BBC's "See Hear" program focuses on foster families for abandoned deaf children.
 # DM809 . . . $ 24.95

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#808

1/2 hour Special

DEAF MO C 808

" Ala

Deaf Mosaic #808 features the magnificent scenery of Alaska, the land of the Midnight Sun, and the deaf people who live there. We follow a runner in the Mt. Marathon, the second oldest footrace in the country; fish for salmon on the world famous Kenai River; visit the Alaska Association of the Deaf; and travel 30 miles upriver to observe an Eskimo artist at work.

 # DM808 . . . $ 29.95 **EMMY Award**

#807 Featured in this month's edition of DEAF MOSAIC is bodybuilder Shelley Beattie, whose athletic exploits have made her one of the most popular competitors on the "American Gladiators" television series; L.A.'s Deaf West Theatre group founded by veteran deaf actors Ed Waterstreet and Linda Bove; barber Larry Doan demonstrates why he has attracted a loyal following of customers; the West Virginia University Marching Band performs a unique tradition-in sign language; England's "Listening Eye" discusses Deaf culture.

 # DM807 . . . $ 24.95

#806

1/2 hour Special

DEAF MO C 806

" The DeaFant Sail Cruise"

The DeaFantasy SignSail Cruise-7 days and nights at sea in the Caribbean with an all deaf passenger list. Ports of call include Nassau, Grand Cayman, Jamaica, and Mexico.

 # DM806 . . . $ 29.95 **EMMY Award**

#805 "Kim's World" starring a deaf-blind television performer; the first deaf senior citizens conference; and baseball pioneer Dummy Hoy's slow march to the Hall of Fame, beginning with induction into the Ohio Baseball Hall of Fame; the renovation of Gallaudet's historic College Hall; a flying frisbee spectacular; and another excerpt from "Listening Eye."

 # DM805 . . . $ 24.95

BEST COPY AVAILABLE

#804 A sign language message from the space shuttle from astronaut Bill Readdy; late deafened adults coping with lifestyle changes; a Russian deaf artist encountering changes in artistic freedom in the U.S. and at home; and an excerpt from Britain's "Listening Eye."
 # DM804 . . . $ 24.95

#803

1/2 hour Special

DEAF MOSAIC 803

" Cochlear Implant Special"

The controversy over the implantation of cochlear devices in deaf children with implant recipient Marshall Felvey and her parents; adult implant recipient Prudence Shaw; psychologists Barbara Brauer and Harlan Lane; implant program director Suzanne Hassenstoff; deaf community activist M.J. Bienvenu; and parent William Campbell.
 # DM803 . . . $ 29.95 **EMMY Award**

#802 Andrea Shettle, author of *Flute Song Magic*; community relations with the Houston Police Department; animator Mark Fisher works on "Stay Tuned"; young artists at Kendall School confront their feelings about War and peace; the controversy over casting of the new film, "Calendar Girl"; and the future of deaf television from England's "Listening Eye."
 # DM802 . . . $ 24.95

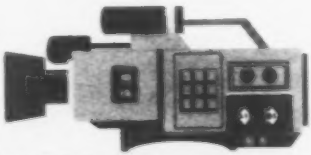
#801

1/2 hour Special

DEAF MOSAIC 801

" Deaf Hmong refugees"

The plight of deaf Hmong tribe refugees from Laos, as reported on location in Thailand by adventurer Alec Naiman.
 # DM801 . . . $ 29.95



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DEAF MOSAIC Series Seven

#712 Highlights of the Americans with Disabilities Act for deaf consumers; a NORDSTROM'S shoe salesman; Britain's deaf program, "Listening Eye"; crisis in residential schools for the deaf.
 # DM712 . . . $ 24.95

#711 A deaf Mennonite Church; amateur astronomer James Grube; curling at 1991 World Games for the Deaf; developers Larry and Wayne Berke; a parent/infant program; "Mike's Bit" introduces deaf Dalmatians; repeat of tribute to the late actor/dancer Sam Edwards.
 # DM711 . . . $ 24.95

#710 Boston Field Day for deaf students throughout Massachusetts; the Great Pumpkin Machine; stained glass artist Tina Hockman; Deaf Studies Conference; the upcoming Gallaudet/Kellogg conference center and a tribute to the late activist/publisher T.J. O'Rourke.
 # DM710 . . . $ 24.95

#707

1/2 hour Special

DEAF MO[illegible]C 707

"The A[illegible]IDS"

Experts on deaf health issues and deaf people with AIDS discuss community services and prevention for the deaf community.
 # DM707 . . . $ 29.95

#706 Archeological digs on George Washington's Mt. Vernon estate; Registry of Interpreters for the Deaf; tax hints; the 1991 World Congress of the Deaf in Tokyo; National Theatre of the Deaf's 20th anniversary production of "The Dybbuk."
 # DM706 . . . $ 24.95

#705 Deaf lawyers; Maine lobsterman Eugene Seiders; deaf father and his two sons go coast-to-coast on bicycles; 1st International Conference on Deaf History; New Mexico-father/son team of antique car restorers are revisited.
 # DM705 . . . $ 24.95

#704 The Governor Baxter School for the Deaf in Maine; the 1991 Deaf Bass Tournament; a national oratorical contest for deaf students; Maggie Sayre's photographs of Tennessee River Life is repeated.
 # DM704 . . . $ 24.95

BEST COPY AVAILABLE

#703 Carolyn Kraus, M.D.: Microcosm, a unique human relations project; "Circus in the Wind," a children's play in American Sign Language; the Oregon Timberfest is updated.
 # DM703 . . . $ 24.95

#702 Journalist/author Henry Kisor; telephone relay services in Virginia and Maryland; ASL as a high school "foreign language" elective; the hearing ear dog is revisited.
 # DM702 . . . $ 24.95

#701

1/2 hour Special

DEAF MOSAIC 701
"1991 World Winter Games for the Deaf"

#701 1991 World Winter Games for the Deaf from Banff, Canada.
 # DM701 . . . $ 29.95 **EMMY Award**

DEAF MOSAIC Series Six

#612 Captioning the Gulf War; a rape crisis center; pewtersmith Jim Bethell; "Mosaic Memoirs" looks at the establishment of "normal" programs for deaf educators.
 # DM612 . . . $ 24.95

#611 Call for Action, national consumer help service; "I Didn't Hear That Color," a new play about black and deaf culture; 10-year-old inventor Brian Berlinski; gang counselor Pedro Acevedo revisited; and "Mosaic Memoirs" looks back to deaf contributions during the World War II.
 # DM611 . . . $ 24.95

#610

1/2 hour Special

DEAF MOSAIC 610
"Costa Rica Special"

Celebrates the 50th anniversary of deaf education at the University of Costa Rica; visits Taras, a town with a large hereditary deaf population, and other deaf Costa Ricans.
 # DM610 . . . $ 29.95 **Emmy Award Nominee**

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#609 St. Ann's Church for the Deaf in New York, a fading institution?; Debbie Shaw, a deaf woman with a special service for deaf homebuyers; and the Cridders, an unusual Connecticut performing group.
 # DM609 . . . $ 24.95

#608 Nancylynn Ward of California, Miss Deaf America 1990; Vince Bonata, Big Brother of the Year, and his "little brother," Javier Pineda; TDD training system for schools; "Gimmee Jimmy's" cookies revisited; "Mosaic Memoirs" looks at silent movies and the deaf community.
 # DM608 . . . $ 24.95

#607 The Alexander Graham Bell Association of the Deaf; passage of the Telecaption Decoder Act of 1990; the Friendship Games between athletes from the U.S. and the Soviet Union; and the International Congress on Deaf Education.
 # DM607 . . . $ 24.95

#606

1/2 hour Special

DEAF MOSAIC 606

"International Programs for the Deaf"

Excerpts from deaf television programs produced in Sweden, Germany, Finland, Switzerland, Denmark, Great Britain, and Ireland.
 # DM606 . . . $ 29.95 CINE Golden Eagle Award

#605 The passage of the Americans with Disabilities Act; deaf participation in the Smithsonian Institution's Festival of American Folklife; summer basketball camp for deaf high school students; a tribute to the late Leonard Elstad, Gallaudet University's third president; "Mosaic Memoirs" presents the history of the football huddle.
 # DM605 . . . $ 24.95

#604

1/2 hour Special

DEAF MOSAIC 604

"Deaf Mosaic in Italy"

Deaf hotelier Roberto Wirth and artist Paolo Rossini, along with the sights of one of the world's most romantic cities, Rome; "Mosaic Memoirs" returns to the historic Milan Conference of 1889.
 # DM604 . . . $ 29.95 Silver Cindy Award

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JOIN THE CLUB

DEAF MOSAIC invites you to become a member of the DEAF MOSAIC Club. Members will receive our quarterly newsletter full of information about the making of DEAF MOSAIC.and receive a 10% discount on all videotapes sales. The DEAF MOSAIC Club is now offering new and current members three high quality gifts in thanks for your contribution: a DEAF MOSAIC sweatshirt, t-shirt, and baseball cap. One size fits all. All items are offered in black or white with our colorful DEAF MOSAIC logo.

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Thank you for your order.

#603 National Association of the Deaf in financial crisis; an update on drug and alcohol abuse among the deaf; the observance of Better Hearing and Speech Month with First Lady Barbara Bush and "L.A. Law" star Richard Dysart; "Mosaic Memoirs" focuses on deaf astronomer Richard Goodricke; the career of animator Mark Fisher is updated.
 # DM611 . . . $ 24.95

#602 911 emergency service accessibility for deaf people; deaf U.S. Geological Survey mapmakers; model railroad trainmaker Herbert Votaw; "Mosaic Memoirs" looks back on military training schools for young deaf men; and southwestern rodeo stars.
 # DM602 . . . $ 24.95

#601 National Deaf Ski competition held in Vail, Colorado; deaf stockbroker Steve Hlibok of Merrill Lynch; special paging services for deaf consumers; "Mosaic Memoirs" looks back to the bicycle craze of the 1890s; architect Tom Posedly is updated.
 # DM601 . . . $ 24.95

DEAF MOSAIC Series Five

#512

1/2 hour Special

DEAF MOSAIC 512
"Dateline Beirut"

An award-winning on-the-scene report on the tragedy of Beirut as seen by Alec Naiman, a deaf New Yorker who travelled to Lebanon with a video camera. While there he met members of the Lebanese deaf community who attempt to go on with their lives amid the chaos of a nation disintegrating.
 # DM512 . . . $ 29.95 CINE Golden Eagle Award
Gold Telly Award

#511

1/2 hour Special

DEAF MOSAIC 511
"Deaf Mosaic
5th Anniversary program"

Behind the scenes of America's most watched magazine program for and about deaf people. With Gil Eastman, Mary Lou Novitsky, and the production staff from Gallaudet University.
 # DM511 . . . $ 29.95 Bronze Cindy Award

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#510 Self-Help for Hard of Hearing People, Inc., an information and social services organization; USA TODAY's outreach to deaf people; deaf life in New Zealand; a deaf entrepreneur who provides vital parts to the national defense; "Mosaic Memoirs" looks back on World War II and the efforts of deaf workers.
 # DM510 . . . $ 24.95

#509 The Deaf Names Project, members of the deaf community memorialize deaf people with AIDS as part of the national AIDS quilt project; author/physician Oliver Sacks, whose new book, *Seeing Voices*, examines the role of language in deaf identity and culture; the protest movement by the Canadian deaf community against certain educational "reforms"; "Mosaic Memoirs" recalls the 1939 New York World's Fair.
 # DM509 . . . $ 24.95

#508

1/2 hour Special

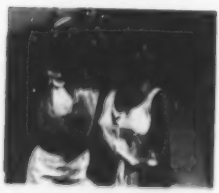
DEAF MO[illegible]508

"Residential Sc[illegible] the Deaf"

Including the American School for the Deaf in Hartford, the Lexington School for the Deaf in New York, the Illinois School for the Deaf; the life of Laurent Clerc; The Bicultural Center in Riverdale, Maryland.
 # DM508 . . . $ 29.95

#507 Dr. Robert Davila, new assistant secretary of education for Special Education and Rehabilitation Services, the highest ranking deaf man in the federal government; the American Postal Workers Union; FANTASTIC, Gallaudet's new television program for deaf children; "Prime Time" features DEAF LIFE magazine; and "Mosaic Memoirs" looks back on the controversy between manual and oral education.
 # DM507 . . . $ 24.95

#506



1/2 hour Special

DEAF MO[illegible]506

"THE D[illegible]AY

co[illegible]es"

Highlights of the Opening Gala performance held on July 9th, 1989. Deaf performers and deaf performing groups from the U.S., Soviet Union, France, and Japan; a celebration of the deaf performing artist.
 # DM506 . . . $ 29.95

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#505

1/2 hour Special

DEAF MOSAIC 505

"THE DEAFWAY"

Highlights from the July 1989 international conference and festival on deaf language, history, and art. Includes performances by deaf actors and dancers, as well as interviews with deaf scholars from around the world.

 # DM505 . . . $ 29.95 **Emmy Award Nominee**

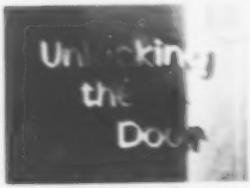
#504 Captioning in Australia; special reading program with First Lady Barbara Bush; Rochester's new deaf television program, "Hey Listen"; Deaf Artists of America, an advocacy organization; Tony award winning deaf actress Phyllis Frelich ("Children of A Lesser God" original Broadway production); "Mosaic Memoirs" features deaf people winning the right to drive.

 # DM504 . . . $ 24.95

#503 Features deaf entrepreneurs; a review of Jack Gannon's new book, *The Week The World Heard Gallaudet*; new series on deaf history, "Mosaic Memoirs," highlights the year 1941 and the attack on Pearl Harbor as seen by students at the nearby Hawaii School for the Deaf; karate champion Patty Lord of Rochester, New York; the life and career of the late actor/dancer Sam Edwards.

 # DM503 . . . $ 24.95

#502



1/2 hour Special

DEAF MOSAIC 502

"Unlocking the Door"

A special edition on the mental health problems that deaf people face and the difficulties they encounter in obtaining competent counseling and treatment services; includes interviews with deaf psychologists Barbara Brauer and Alan Sussman.

 # DM502 . . . $ 29.95

#501 1989 World Games for the Deaf. Held in January, 1989 in Christchurch, New Zealand. Includes highlights of competitions between athletes representing more than 30 countries, and the color and pageantry of this quadrennial event.

 # DM501 . . . $ 24.95

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DEAF MOSAIC Series Four

#412 Deaf men serving time at the California Men's Colony prison; efforts to establish a nationwide TDD (Telecommunications Device for the Deaf) relay system; deaf financial planner Louis Schwartz provides information about planning now for next year's taxes; highlights from the 1989 World Games for the Deaf.
 # DM412 . . . $ 22.95

#411

1/2 hour Special

DEAF MOSAIC #411

"The Performing Arts Special"

The role of deaf people in theater, film, television, and dance; exclusive archival footage and interviews with Phyllis Frelich, Bernard Bragg, Ed Waterstreet, and Howie Seago; clips from recent programs such as "Cagney and Lacey," "Children of A Lesser God," "Sesame Street," and "Love is Never Silent"; dance performances include excerpts from rare films of the Gallaudet dancers and Israeli dancer/teacher Amnon Damti.
 # DM411 . . . $ 29.95 EMMY Award Nominee

#410 "Little People of America," a national organization founded by actor Billy Barty which includes many deaf members; deaf prep football championship game between Washington, D.C.'s MSSD and Austin's Texas School for the Deaf; the Kendall Art Gallery exhibit of young deaf artists; preview of The Deaf Way conference; and William Steve Smith is profiled by "Deaf Portrait."
 # DM510 . . . $ 22.95

#409 Inauguration of Dr. I. King Jordan as Gallaudet University's first deaf president, including excerpts from his inaugural address, "Let Us Begin Together"; Tripod, an innovative Los Angeles program for deaf children; the El Paso deaf leadership conference; author Carol Padden on the cultural state of deaf America; "Deaf Portrait" features Alice McVan, poet and scholar.
 # DM409 . . . $ 22.95 EMMY Award Nominee

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#408 World Deaf Timberfest in Salem, Oregon; Japanese Deaf Theatre; "Thrills, Chills and Spills;" Deaf Awareness Day at Busch Gardens in Williamsburg, Virginia.; author and historian Dr. John Schuchman on *Hollywood Speaks*, his history of deaf people in film and television; and Alaskan pioneer Francis Dudley Sheldon is this edition's "Deaf Portrait."
 # DM408 . . . $ 22.95

#407 1988 Mini Deaf Olympics in Louisville, Kentucky where deaf children from 6-14 compete in a variety of events; Frances Parsons, author of *I Didn't Hear The Dragon Roar*, about her experiences in China; David Davis, "The Silent Bomber," a young Chicago boxer; dance and movement for young deaf children and deaf senior citizens; Summer Dance and Theatre Institute at Washington's MSSD; and David O. Watson, "El Mudo" of early 20th century Mexico is the "Deaf Portrait" subject.
 # DM407 . . . $ 22.95

#406 1988 National Association of the Deaf convention in Charleston, South Carolina, including coronation of Brandeis Sculthorpe (Miss Deaf Illinois) as Miss Deaf America; opening of Gallaudet University Center on Deafness in Honolulu; "Sign Wave," a group of deaf Hawaiian musicians, dancers and storytellers; "Deafinitions" by Ken Glickman; "Deaf Portrait" profiles actor and writer Albert Ballin.
 # DM406 . . . $ 22.95

#405 Black Horse Troop, a Chicago-based equestrian team in which a deaf man plays a pivotal role; Doug Tong, a young man from Hawaii who achieved a dream to soar like the birds; European handball, a new sport now coming to America; preview of the 1989 World Games for the Deaf; John Kitto is profiled by "Deaf Portrait."
 # DM405 . . . $ 22.95

#404 A tribute to the late Andrew Foster, first black deaf graduate of Gallaudet and founder of more than 20 schools for the deaf in Africa; Commission on Education of the Deaf (COED) report; special services for deaf visitors to national tourist attractions.
 # DM404 . . . $ 22.95

#403 "In Der Nacht," an exhibition on the Holocaust developed from the memories and photographs saved by deaf people; "The Signal Season of Dummy Hoy," an off-Broadway production based on the life of a turn-of-the-century deaf baseball player; "Deaf Portrait" profiles Olof Hansen, an early 20th century deaf painter and architect; *The Gallaudet Encyclopedia on Deafness*.
 # DM403 . . . $ 22.95

#402

1/2 hour Special

DEAF MOSAIC 402

"Deaf President Now"

The most extraordinary week in deaf history, including interviews with student leaders Greg Hlibok, Tim Rarus, Bridgetta Bourne, Jerry Covell, and others; exclusive footage of the demonstrations on the Gallaudet campus; and an interview with new Gallaudet president, Dr. I. King Jordan.

 # DM402 . . . $ 29.95 EMMY Award
Cine Golden Eagle Award

#401 Gallaudet University and the University of Maryland's joint production of "Children of A Lesser God"; DawnSign Press, publisher of deaf children's books; brief highlights from the Deaf President Now movement.

 # DM401 . . . $ 22.95

DEAF MOSAIC Series Three

#312

1/2 hour Special

DEAF MOSAIC 312

"Living With AIDS"

National Institutes of Health officials; U.S. Surgeon General Koop; and Sam Edwards, a deaf actor and dancer, who is coping with AIDS.

 # DM312 . . . $ 29.95

#311 Hearing Dog, Inc. of Massachusetts; Boston Theatre of the Deaf; deaf involvement in the presidential campaign of Gov. Michael Dukakis; deaf fencer; and "Deaf Portrait" profiles wrestler William Suttka.

 # DM311 . . . $ 22.95

BEST COPY AVAILABLE

#310 National Theatre of the Deaf 20th Anniversary season, including excerpts from "The Dybbuk" and interviews with performers Andy Vasnick, Perry Lee, Elena Blue, and Sandi Inches, along with NTD founder David Hays; wildlife painter Louis Frisino; "Sound and Silence," a model exhibit on deafness at the Capital Children's Museum; marathon runner Flo Vold on her preparations for a big race; Alice Cogswell, the first deaf student in America, is profiled by "Deaf Portrait."
 # DM310 . . . $ 22.95

#309 Stanley Teger, who survived the Holocaust to make a home in America; a deaf pilot and scuba diver; "Deaf Portrait" on Pierre Desloges, a pioneer in deaf literature.
 # DM309 . . . $ 22.95

#308 Dick Pearson, Santa Fe collector of vintage autos; 1987 National Fraternal Society of the Deaf (FRAT) convention; American Deaf Volleyball Association; Rafael Pinchas, a deaf Jew who came to America from Russia and found success on Wall Street.
 # DM308 . . . $ 22.95

#307

1/2 hour Special

DEAF MOSAIC 307

" 1987 World Congress of the Deaf "

Conference delegates from around the world explain critical issues affecting the international deaf community; a tour of Helsinki.
 # DM307 . . . $ 29.95 Cine Golden Eagle Award
Emmy Award Nominee

#306 Ronnie Milliorn and Shelly Lilly of Santa Fe demonstrate their rodeo talents; advances in deaf telecommunications; Dwight Benedict, head of the U.S. team for the World Winter Games for the Deaf, discusses plans for the 1991 games; "Deaf Portrait" profiles Robert Weitbrecht, inventor of the TDD.
 # DM306 . . . $ 22.95

#305 Dr. Cesar Servellon, a Salvadoran native whose medical career was changed by his sudden deafness; Michael Schwartz, New York City assistant district attorney, talks about his work with deaf high school kids; Mary Lou Novitsky describes her participation in National Barrier Awareness Day; "Deaf Portrait" profiles Peter Fine, M.D.
 # DM305 . . . $ 22.95

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#304 "A River Life" profiles Maggie Lee Sayre, whose photos are the only reminder of a now-vanished Tennessee River culture; part II of the profile of Bernard Bragg; Marlee Matlin talks about her attitudes about success, both before and after her Oscar winning triumph; and "Hit 21," the story of Las Vegas deaf blackjack dealer Gerri Ehrlich.
 # DM304 . . . $ 22.95

#303 Deaf actor, writer, and director Bernard Bragg; 1987 AAAD Basketball Championship in Las Vegas; role of deaf Jews in organized religious activities; "Deaf Portrait" features inventor Anson Spear.
 # DM303 . . . $ 22.95

#302 "Windows on the World," the story of Sander Blondeel, a deaf Belgian man who is a master artist in stained glass; "A Better Way," a new film designed to reach troubled deaf teens who may be considering suicide; "The Squeaky Wheel," a case study of how Marla Hatrack's frightening experience led to safer subways for all deaf passengers; Nevada teacher Joan Turner, whose continued enthusiasm for the teacher-in-space program helps bring science home to her deaf students; "Deaf Protrait" profiles Benjamin Marshall Schowe, Sr., who pioneered employment opportunities for deaf people in industry during World War II.
 # DM302 . . . $ 22.95

#301

1/2 hour Special

DEAF MOSAIC 301

"Mosaic of Mosaics"

A collection of highlights from DEAF MOSAIC's first two years, including a clip from Marlee Matlin's first television interview; scenes from the L.A. World Games for the Deaf; and a look at the artistry of many deaf performers.
 # DM301 . . . $ 29.95

DEAF MOSAIC Series Two

#212 Pedro Acevedo, a counselor specializing in working with deaf youth gangs on the streets of New York; Lou Ann Walker, author of *A Loss for Words*, discusses why she wrote an account of her experiences growing up as the hearing daughter of deaf parents; Alice Hagemeyer of the D.C. Public Library on Friends of Libraries Deaf Action (FOLDA); the "Year in Deaf Sports"; and an historical profile of John Lewis Clarke in the "Deaf Portrait" series.

 # DM212 . . . $ 22.95 EMMY Award

#211 Mark Fisher, young deaf animator, working on next Don Bluth animated film, with excerpts from his own proposed film featuring animated signing characters; Amnon Damti, deaf Israeli dancer who is training American deaf students in a unique style; VIP Travel Service's deaf travel agent; and a deaf shoemaker who is a fixture in a small southern town.
 # DM211 . . . $ 22.95

#210 Dr. Frank Bowe, Jr., deaf rights advocate and author of *Changing the Rules*; two young deaf women who walked across America for peace; and Dr. Wesley Lauritsen, long-time educator and coach from Minnesota.
 # DM210 . . . $ 22.95

#209 Gallaudet College becomes Gallaudet University, including highlights from special convocation and interview with University President Dr. Jerry C. Lee; EMMY award winner ("Love Is Never Silent") Julianna Fjeld; Georgia School for the Deaf in Cave Springs, Georgia; Sheila Conlon-Mentkowski concludes series on tenants' rights; and Melville Ballard, first graduate of Gallaudet is profiled in the "Deaf Portrait" series.
 # DM209 . . . $ 22.95

#208 NAD's Youth Leadership Camp in Pengilly, Minnesota; the Hayes family, who have taken togetherness to sea; deaf actor Howie Seago, star of the American National Theatre-Kennedy Center production of "AJAX"; "Wildfire," a group of Indiana teenagers with a knack for performing; deaf attorney Sheila Conlon-Mentkowski discusses tenants' rights; and "Deaf Portrait" profiles John James Flournoy, advocate of a deaf state.
 # DM208 . . . $ 22.95

#207

1/2 hour Special

DEAF MO[illegible] 207

" Aging and the [illegible] Community"

Columbus Colony, an Ohio residential facility exclusively for deaf people; Indianapolis Senior Center, where deaf and hearing seniors share successful programs; Al Sonnenstrahl of Gallaudet's National Academy on Deafness, an expert on aging and the deaf.
 # DM207 . . . $ 29.95

#206 National Association of the Deaf biennial convention in Salt Lake City, including a post-convention wrap-up interview with NAD Executive Director Gary Olsen; 1986 Miss Deaf America pageant and interview with winner Patty Brennan of Maine; the Clark Brothers, a pair of deaf Virginians with a booming construction business; and a "Deaf Portrait" of Girl Scout founder Juliette Gordon Lowe.
 # DM206 . . . $ 22.95

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#205 C.A.S.T. (Chicagoland Advocates for Signed Theatre); Julie Bartee, teenage deaf spokesperson for the United Way; 1986 Great Lakes Regional Bowling tournament; Arizona teacher James Womack, winner of the "Bud Light" slogan contest; deaf attorney Sheila Conlon-Mentkowski on picking an attorney; and "Deaf Portrait" of chemist George Doughtery.
 # DM205 . . . $ 22.95

#204 "What Is Past Is Prologue," a look at the preservation of deaf heritage; Horizon Hospital, a Florida-based mental health facility for the deaf; printing skills, vocational education in residential schools for the deaf; Chuck Baird, National Theatre of the Deaf actor and set designer; and "Deaf Portrait" profile of Edith Mansford Fitzgerald, educator.
 # DM204 . . . $ 22.95

#203 1986 AAAD Basketball Tournament; deaf architect Tom Posedly of Tucson, Gary Viall of the Small Business Administration, and businessman John Yeh on "Small Business for the Deaf Entrepreneur"; organized deaf athletics pioneer Art Kruger; and "Deaf Portrait" profile of artist/journalist Cadwallader Washburn.
 # DM203 . . . $ 22.95

#202 Deaf skydiver and adventurer John Woo; Yerker Andersson, president of the World Federation of the Deaf; artist Ann Silver; accessibility in National Parks; "Legal Corner" on the rights of deaf people to participate on juries; and the late author Linwood Smith, Jr. is profiled in the "Deaf Portrait" series.
 # DM202 . . . $ 22.95

#201 Douglas Bullard, author of *ISLAY*, a novel set in a deaf state; *Signs Across America*, a dictionary of regional American signs; "Legal Corner," with deaf attorney Sheila Conlon-Mentkowski; actress/author Mary Beth Miller; and "Days of Ink and Lead," an affectionate look at the role of the printing profession in deaf culture.
 # DM201 . . . $ 22.95

DEAF MOSAIC Series One

#112 Celebration of the 200th birthday of Laurent Clerc at his birthplace in France; black /deaf advocate Ernest Hairston; "Search for Tomorrow" becomes television's first captioned daytime soap-opera; Arizona educator Nancy Rarus; and deaf architect Olof Hanson is profiled in the "Deaf Portrait" series.
 # DM112 . . . $ 22.95

#111 Theresa Kelly, a deaf woman forced to move from the U.S. to Canada to follow her religious vocation; deaf financial planner Louis Schwarz; Joanne Stump, president of the Canadian Association of the Deaf; mountain climber Paul Stefurak; and publisher Edmund Booth is profiled in the "Deaf Portrait" series.
 # DM111 . . . $ 22.95

#110 Adoption of deaf children by deaf families; new National Association of the Deaf (NAD) Executive Director Gary Olsen; deaf dentist Dr. Steven Rattner; and Civil War journalist Laura Reddin Searing is profiled in the "Deaf Portrait" series.
 # DM110 . . . $ 22.95

#109 On-location in New Brunswick with "Children of A Lesser God," including first television interview with Marlee Matlin (Sarah); Jack Levesque of San Francisco's DACARA social services agency; the Telecaption II decoder; 100th anniversary of Calvary Baptist Church for the Deaf in Washington, D.C.; and silent screen star Emerson Romero is profiled in the "Deaf Portrait" series.
 # DM109 . . . $ 22.95

#108 Deaf playwright Bruce Hlibok; the "Gallaudet Workout" aerobics program; Young Scholars (outstanding deaf high school students); and counselor Betty Miller.
 # DM108 . . . $ 22.95

#107 American Association of the Deaf-Blind; artist/NTD actress Sandi Inches; summer camp for deaf children in Seattle; and Dr. Barbara Kannapell, linguist.
 # DM107 . . . $ 22.95

#106

1/2 hour Special

DEAF MOSAIC #106

"1985 World Games for the Deaf"

The 1985 World Games for the Deaf in Los Angeles.
 # DM106 . . . $ 29.95

#105 Harlan Lane on the life of Laurent Clerc (*When The Mind Hears*); National Theatre of the Deaf Professional School; "Gimmee Jimmy's," a cookie business run by a deaf man; lawyer Sheila Conlon-Mentkowski; and deaf priest Henry Syle is profiled in the "Deaf Portrait" series.
 # DM105 . . . $ 22.95

#104 Alcoholism in the deaf community; Carl and Thelma Schroeder on deaf life in Holland; Deaf Boy Scout troop; actor/teacher Eric Malzkuhn; and sculptor Douglas Tilden is profiled in the "Deaf Portrait" series.
 # DM104 . . . $ 22.95

#103 Publisher T.J. O'Rourke and subtitled movies; National Fraternal Society of the Deaf (FRAT); actor Bernard Bragg; and writer Agatha Hanson is profiled in the "Deaf Portrait" series.
 # DM103 . . . $ 22.95

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#102 American Sign Language poetry with Clayton Valli; telecommunications for the deaf; AAAD basketball finals; and old-time baseball player "Dummy Hoy" is profiled in the "Deaf Portrait" series.
 # DM102 . . . $ 22.95

#101 Premiere Edition. 1985 World Games for the Deaf preview; Closed captioning at NCI; Kol Demama dance company from Israel; entrepreneur John Yeh; and Laurent Clerc is profiled in the "Deaf Portrait" series.
 # DM101 . . . $ 22.95

FANTASTIC

This program focuses on deaf and hard of hearing primary school children ages 6-10, providing a blend of information and entertainment. Many of the segments are purely visual and so are not dependent on a child's signing skill or reading ability. Each program in this series is designed to encourage children to use their imagination and their creativity.

Silver Cindy Award Winner

FANTASTIC "A"
In "Fantastic's" premiere program, Rita Corey welcomes viewers into a world of exciting people, places, and things. Some surprises include a trip to a crayon factory, a jump rope tournament, and mime Bernard Bragg.
 # FANVA . . . $ 24.95

FANTASTIC "B"
Sports and travel are two of the themes of this edition of "Fantastic." The audience will take a ride on a train, watch deaf adults and deaf children compete in athletic events, and be entertained by the story of "The Lion and the Mouse."
 # FANVB . . . $ 24.95

FANTASTIC "C"
This program is going to the dogs! "Fantastic" takes a look at our canine friends at work and at play. "Fantastic's" own hearing ear dog shows viewers how police dogs are trained, how hearing ear dogs are trained, and everything from puppies to dogs in space!
 # FANVC . . . $ 24.95

FANTASTIC "D"
Using the performances of deaf clowns, mimes, and actors, this "Fantastic" stresses the importance of imagination and entertainment. Excerpts from The Deaf Way provide an international array of talent.
 # FANVD . . . $ 24.95

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FANTASTIC "E"
Hosted by Mike Montagnino, FANTASTIC "E" focuses on how familiar objects are made in factories-Nabisco animal crackers, Lifesavers, and GM trucks--and shows how a letter written by a little girl to her grandmother reaches its final destination. Mimes Bernard Bragg and Joe Eagby encourage the audience to use their imagination, and storyteller Manu Dadet tells an international folktale in sign.
 # FANVE . . . $ 24.95

FANTASTIC "F"
Host Mike Montagnino visits colonial Williamsburg, Virginia, and compares the 18th century to the 20th century. Mike visits a colonial bindery and a wheelwright shop, and he peers into a colonial kitchen. Short segments focus on the Hershey chocolate factory, a deaf librarian, an Aesop's Fable, and other stories told in pantomime by Bernard Bragg and Joe Eagby.
 # FANVF . . . $ 24.95

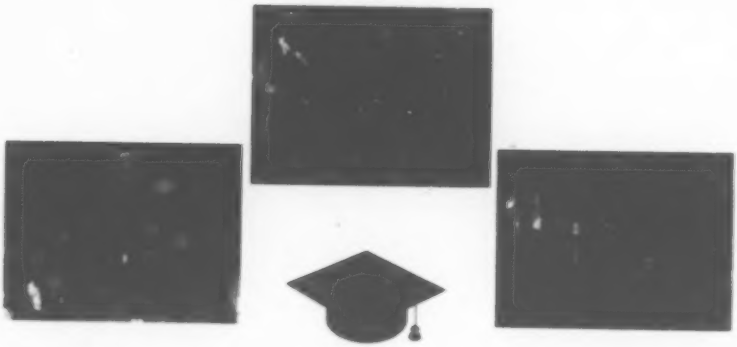
FANTASTIC "G"
Host Mike Montagnino and two young friends visit Virginia's King's Dominion Theme Park. From this location, segments are introduced about maps and the U.S. Geological Survey, Ben and Jerry's ice cream, and the Navy's Blue Angels. Bernard Bragg and Joe Eagby tell an Aesop's Fable and other stories using pantomime, and Manu Dadet tells a folktale in sign.
 # FANVG . . . $ 24.95

FANTASTIC "H"
Host Mike Montagnino takes to Vail, Colorado, where he introduces Jamie Mendicino, a deaf 12-year-old trying out for the 1991 Winter World Games for the Deaf, and with his friend, Sport Goofy, watches young children learn to ski. This program features original animation produced by the Capital Children's Museum in Washington, D.C., a visit to the Stride Rite children's shoe factory and to a Nabisco Oreo Cookie factory, and pantomimed and signed stories by Bernard Bragg, Joe Eagby, and Manu Dadet.
 # FANVH . . . $ 24.95

Fundamental Dance Signs
This videotape integrates bilingual dance and physical activity classes. One of the benefits of this tape is that it enables dance or physical education teachers in mainstream programs to use it in their classes with special populations such as disabled or deaf students. The tape includes a section of general dance terms and a section on rhythm and music signs and body parts. This tape can be used for bilingual and multicultural progams. 21 minutes.
 # FUDASI . . . $ 24.95

Happy Birthday
A young deaf man drinks too much at his birthday celebration and is arrested while driving home. Presents the facts about drunk driving to deaf people. 21 min., made in 1981.
 # V1828 . . . $ 12.95

GALLAUDET COMMENCEMENT 1994



Graduations are always a time of joy and celebration and a time to share accomplishments with family and friends. This year, Gallaudet University's Class of 1994 shared their celebration with a very special guest, the President of the United States. Every President since Abraham Lincoln has been patron of Gallaudet University and signs each graduate's diploma. But for the first time in 30 years, a sitting President, Bill Clinton, actually visited the Gallaudet campus and addressed nearly 400 graduates, their families, faculty, staff, and friends.

158 minutes — **VTGUC94 . . . $ 32.95**

Gallaudet Commencement 1993
101 minutes — **VTGUC93 . . . $ 32.95**

Gallaudet Commencement 1992
156 minutes — **VTGUC92 . . . $ 32.95**

Gallaudet Commencement 1991
170 minutes — **VTGUC91 . . . $ 32.95**

Gallaudet Commencement 1990
165 minutes — **VTGUC90 . . . $ 32.95**

Gallaudet Commencement 1989
172 minutes — **VTGUC89 . . . $ 32.95**

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MSSD COMMENCEMENT

MSSD Commencement 1994
101 minutes
VMSSDC93 . . . $ 32.95

MSSD Commencement 1993
118 minutes
VMSSDC93 . . . $ 32.95

MSSD Commencement 1992
100 minutes
VMSSDC92 . . . $ 32.95

MSSD Commencement 1991
95 minutes
VMSSDC91 . . . $ 32.95

MSSD Commencement 1990
99 minutes
VMSSDC90 . . . $ 32.95

The Inauguration of Dr. I. King Jordan

The inauguaration and celebration of Gallaudet University's first deaf president, Dr. I. King Jordan, in October 1988.
135 min.

 # VTIKJ . . . $ 16.95

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Twice Told Stories

A series of stories for children presented by Bernard Bragg, artist-in-residence at Gallaudet University. These stories are offered in both Signed English (voiced) and in ASL (not voiced) on each tape.

The Hungry Fox and the Foxy Duck

This is a story about a fox who tries to outsmart a smart duck!
36 min.

 # V2955 . . . $ 24.95

Henny Penny

A chicken who thinks the sky is falling!
28 min.

 # V2956 . . . $ 24.95

The North Wind and the Sun

An imaginary conflict between the north wind and the sun!
18 min.

 # V2957 . . . $ 24.95

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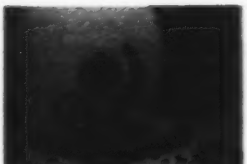
Harry by the Sea

A family dog who has an exciting adventure at the beach!

 # V2958 . . . $ 24.95



The Perfect Nose for Ralph

A boy's creative replacement for a panda bear's nose.
21 min.

 # V2959 . . . $ 24.95

Special:

Five videotapes of Twice Told Stories.

 # VTTS . . . $ 114.75 (save $ 10.00)

Mother Hicks

Susan Zeder's play, featuring a deaf character named Tuck. Gil Eastman translates Tuck's lines into ASL. This translation is available for those institutions that are producing "Mother Hicks."
20 min.

 # VTMH . . . $ 24.95

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Dept. of TV, Film, and Photography
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